Kine WEEKLY

SELZNICK TO PRODUCE IN BRITAIN

See page 3

WEEK-END AT THE WALDORF

WOW!

Ginger ROGERS Lana TURNER
Walter PIDGEON Van JOHNSON
in
"WEEK-END AT THE WALDORF"
with Edward Arnold
Phyllis Thaxter, Keenan Wynn, Robt. Benchley, Samuel Hinds, Xavier Cugat and his Orchestra.
Directed by Robt. Z. Leonard.
Produced by Arthur Hornblow.
Triumphantly Trade-shown in London yesterday!
M-G-M Provincial Showings soon!

A G.H.W. PRODUCTION

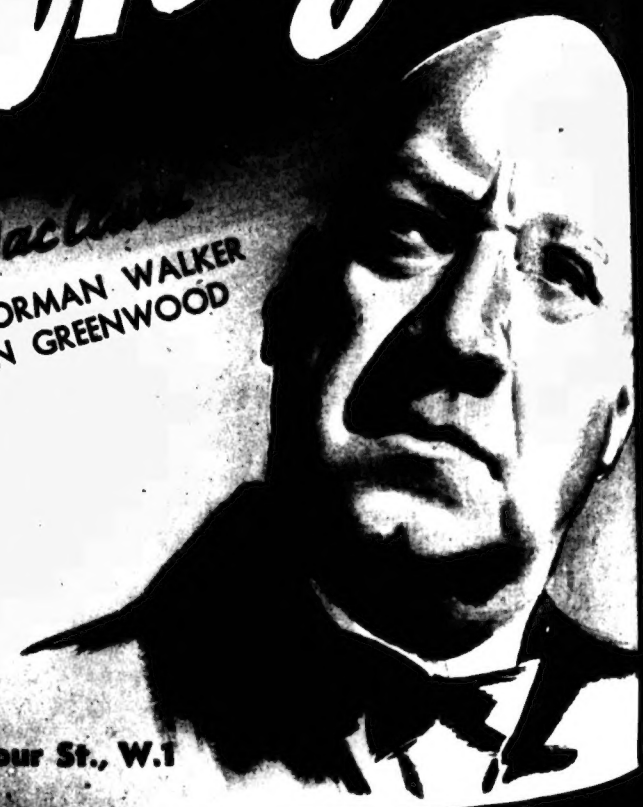
Mervyn
JOHNS
BY ARRANGEMENT WITH EALING STUDIOS
Nora
SWINBURNE
Alfred
DRAYTON
Joyce
HOWARD
Joan Greenwood

They Knew Mr. Knight

From the Novel by [illegible]
Adapted by K. Macl[illegible]

Produced and Directed by NORMAN WALKER
Music Composed by JOHN GREENWOOD

G.H.W. Productions chose these outstanding stars to portray the difficult major roles in this human, dramatic story of a typical [illegible], who fall victims to the wiles of a wealthy financier.



This is the most talked-about picture of the year and already has an enormous advance audience awaiting its release in the tens of thousands of readers of Dorothy Whipple's best-seller.

Distributed by
GENERAL FILM DISTRIBUTORS LTD., 127-133 Wardour St., W.1

Kinematograph WEEKLY

No. 1,998. Thursday, August 2, 1945. Vol. 342.

New Government's Tax Policy?

A hint of the possible attitude of the Government towards the Sunday Opening Charity Contribution has been given by A. V. Alexander.

He told a deputation of the Sheffield C.E.A. that he believed the Labour Party would take the line that the contribution should be uniform throughout the country.

A report of the reception by South Yorkshire candidates of the Trade appears on page 16.

Rank and Selznick form New British Production Company

THREE FILMS YEARLY: "MAGDALENE" WILL BE FIRST—IN COLOUR

Complete Interchange of Stars and Technical Personnel

A MAJOR film deal between Arthur Rank and David O. Selznick was announced jointly yesterday in London and Hollywood.

From Production Facilities, the co-ordinating unit linking Rank production interests, came the statement that arrangements had been completed for the formation of a new English producing company, Selznick International Pictures of England, Ltd., with Arthur Rank as chairman and with Selznick in complete charge of production activities.

A cable from the "Kine's" Hollywood correspondent suggests that films made by the new production unit will be released throughout the U.S. by Rank's new distributing organisation which has been formed under the direction of Capt. Harold Auten.

At the same time the KINE's. New York correspondent forecasts that Frank Capra and other leading independents will eventually release through the Rank U.S. organisation.

Both these statements are unconfirmed in London, where it is said that no information can yet be given about the method of distribution.

The new company results from lengthy negotiations, which de-

Continued on page 6

Community Centres as Kine. Competition

WHETHER the building of halls and community centres as war memorials is likely to affect the kinema was raised at this week's meeting of the Devon and Cornwall branch of the C.E.A.

The view generally held was that they should not operate to the detriment of the kinemas. Some held the view that the cost would be too great to provide all the halls suggested with their essential maintenance and whether the problem would solve itself.

Opposition to the continuance of charity collections in kinemas was expressed and agreed upon.

FILMS IN POST-WAR WORLD

Education Proposals by United Nations

THE film and the radio figure largely in the objects of the recently established Educational and Cultural Organisation of the United Nations, the draft proposals from which were published on Wednesday.

All the United Nations will be represented at a conference in November to which the draft proposals of the organisation will be submitted.

Main proposals of the organisation will be to develop and maintain mutual understanding of the life and culture, the arts, the humanities and the sciences of the peoples of the world."

To this end it will facilitate the consultation among leaders in the educational and cultural life in all countries, and admit the free flow of ideas and information through Universities and educational and research institutions, etc.

Northern Collection

The collection recently taken in the kinemas in Newcastle and Northumberland in connection with the national C.E.A. effort for the Duke of Gloucester's Red Cross and St. John Fund realised £6,873.

C. A. Morton, hon. county secretary, has expressed his thanks and also that of London headquarters to the kinema staffs concerned.

FRENCH FILMS: POSITION IS CONFUSED

"Kine." Cable from New York

A CONFUSED situation has developed round the French film industry. United States distribution chiefs here are alarmed by the increasing signs of French discrimination against foreign films.

In Washington the State Department is to launch a plan to protect the American industry. I understand that its representatives are vigorously protesting at the French plan for a 55 per cent. exhibitor quota in favour of home-made films.

It is suggested here that while official reason for this high quota is the desire to encourage French pictures, the hidden reason arises from British and Russian protests

Continued on page 7

TELEVISION—THE REAL POSITION: AMERICA IS NOT IN FRONT OF US, SAYS CAPTAIN WEST

WHAT is the real position of television in the United States? Is America really ahead of British research as recent Hollywood cables have predicted, or does Britain still lead in the field?

The KINE. discussed television achievements and prospects in the U.S. with Capt. A. G. D. West, president of the British Kinematograph Society, on his return from New York by air this week.

America, he said, works on a higher line definition than we do. Her standard is 525 lines against our 405. This standard will probably remain for some time.

Attention is now concentrated on the small domestic type of receiver of which there are 3,000 in New York alone.

These give vacuum tube pictures similar to those in use in this country, although there is one receiver giving a very good quality direct picture 18 in. by 14 in., and another a projector of less clear definition 22 in. by 16 in.

There is no large-screen television screen in commercial use, our own 15 ft. by 12 ft. screen used for demonstration at the Rauland company's works at Chicago is the largest.

The Orthicon television camera introduced in 1939 is a very good model, and this may have been improved on during the war.

Both television and film interests are paying great interest to possibilities. Programmes are being transmitted from New York from WBKB and received on home sets. The programme is also relayed to Washington. There is a feeling among television people that when big-screen television comes there should be separate programmes for theatres and home receivers.

Plans are being made to lay thousands of miles of concentric cable to provide television relay stations with programmes. Transmission could be made from skyscrapers in a number of towns, but even then the configuration of the country would mean certain blind spots.

At present, 13 channels have been allotted to television, six being in the 44 to 88 megacycle band and seven in the 174-266 area.

Capt. West said he found that his speech to the British Kinematograph Society in October, 1944, had created a great deal of interest with its prophecy of progress during the next ten years,

He saw no reason to revise that prophecy in the light of what he had seen in America.

PRIME MINISTER AT THE PALACE

see

BRITISH MOVIETONE NEWS (To-day)

KINEMATOGRAPH WEEKLY
EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, Londo
Editorial Manager: A. L. Carter
Acting Editor: Connery Chappell
Associate Editor: James Benson
Advertisement Manager: A. H. Langford
Manchester Office: 2 and 4, Oxford Road
SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$1. per annum, post free. Other countries, 50s. per annum, post free.

Cool Words

SOME cool words on the heated subject of the Hays Production Code have come from no less an expert than J. Arthur Rank.

The Code has been criticised on all sorts of grounds. Its detractors are not confined to this side of the Atlantic. Indeed, on some points it might even be said that the Code positively invites criticism; and in Britain at any rate, it won no new admirers for the way in which it censored the dialogue of Shakespeare's "Henry V."

But now Mr. Rank has put the matter on a fair basis and restored a sense of proportion all round.

The Hays Production Code, he pointed out, is not dissimilar to the B.B.F.C. It is a self-imposed productive measure adopted by the industry, whose findings are accepted by responsible outside bodies.

Accordingly, it is perfectly reasonable that British films which seek a showing in America should first satisfy the Code governing American production.

The position is precisely similar to that in which an American distributor is placed in this country when, before he shows his product, he must win the approval of the B.B.F.C. Indeed, many Americans submit scripts to the B.B.F.C. in advance of production.

The comparison is a perfectly valid one. It effectively nullifies the criticism lately directed against the Hays Office in this country.

Figures For Ammunition

FROM Coun. Harold S. Gent, speaking at the Leeds branch, has come a wise plea for a responsible statistical department at the C.E.A. There is much such a department can do.

At present, the exhibiting side of the Industry needs every ounce of ammunition it can get in its campaign for the abolition of the Entertainment Tax.

A really detailed analysis of admission prices, of takings, percentages and so on, on a nation-wide scale, would provide valuable ammunition.

Statistics are the most eloquent of witnesses. A hundred uses could be made of such vital information, if only the Association took it upon itself to attain it.

Long Shots

ONE day somebody with a sense of humour will have to try and produce a film Trade paper without mentioning the name of Arthur Rank in it! It might be an idea for Screencomber.

At the moment it would be quite impossible, for Rank remains the chief news centre on both sides of the Atlantic.

His new deal with Selznick comes as no surprise, for it was known that the two men were seeing a lot of each other when they were on the West Coast, and the cables were linking their names a couple of months ago.

THE deal, which provides for the formation of a new company with Rank in his usual rightful position as chairman, and Selznick as production chief, is exactly the sort of thing to make the main news pages of the lay Press with its spectacular star value and with all the glamour of big business.

TO the hardened members of the industry the question will simply be: Does the new company mean good pictures? The answer is that it emphatically does. I suppose Selznick has made a duff picture at some time or another, but I cannot remember it. He must be just about the most successful box-office producer in the world—and one could still say this even if he had not produced G.W.T.W.

Rank is to be congratulated once again. This time he has brought the top independent producer of them all smack into the British production fold.

CAPT. A. G. D. WEST, whom I met on Tuesday on his return from America where he has been conferring with television interests on behalf of Mr. Rank, tells me he saw the plane crash at the Empire State building, New York.

I GATHERED from my chat with Capt. West that America is not greatly ahead of this country in television achievement, but is full of enthusiasm and devoting much time and energy to research.

The Orthicon camera, introduced in 1939, is capable of greater definition than our own models.

ONE receiver giving a very clear direct picture 18 inches by 14 is worthy of note, as well as a projected picture 22 by 16, but not so clear.

The only large screen is the *British* one used for demonstration in the Rauland works at Chicago.

Capt. West was greatly impressed by the frank and friendly manner in which he was received by everyone in the television industry in U.S. He was shown anything and everything of interest.

WELL, the General Election is pretty old news by now, and we are all either licking our wounds or patting our backs, according to our particular viewpoint.

The film Industry has a very definite personal interest in the names of the new members, and more importantly the formation of the new government.

A. V. Alexander told the Sheffield Branch before the poll that he believed the Labour Party was in favour of a national policy for Sunday charity donations. He committed himself to a statement in a letter to the Sheffield secretary.

THAT is good. And it is an excellent thing that there are many new men now going to Westminster who have more than a passing knowledge of the film business.

Several film personalities were successful at the polls. Tom O'Brien, who should make a good Member, got in at West Nottingham, and H. T. N. Gaitskell, who has been in the films department of the Board of Trade, won South Leeds.

Gaitskell, although not actually in the Industry, is indeed an authority on it, and is a first-class man in every respect. At the Board of Trade he had a ready sympathy and a deep understanding of our business problems. The best wishes of everyone who met him go with him to Westminster

THEN there is E. G. M. Fletcher, director of Associated British, who won East Islington in the landslide to the Left; W. Glenvil Hall, second in command at the P.F.P.A., was successful at Colne Valley, and up North Norman Hulbert, who has been associated with the newsreel business, was returned once again, beating an old friend of London exhibitors, Reginald Stamp.

The fallen include J. F. Amery, G. H. Elvin, Reg Groves and Mrs. George Archibald.

DAVID ROSE, Paramount chief, arrived back from the States last week-end after discussions about British film possibilities with his associates.

He looks extremely well and will have some interesting news to tell when he has settled in again.

ON the same day Ray Milland, Paramount star, arrived on a visit that isn't strictly business.

All the same, he is spending a good deal of time with David Rose discussing a possible British picture.

Rose, I'm told, was extremely impressed with Milland's latest performance in "The Lost Week-End"—hence the discussions.

A CRITIC of a national daily complains to me of the lack of single portrait stills, which are about all our curtailed Press can use these days. Hollywood, he says, still fails to realise this; our studios should know better.

He was unable to get a head of Anna Neagle for his review of "I Lived in Grosvenor Square"; and hears that Herbert Wilcox suppressed all those of Anna Neagle in uniform. Whether this is so or not, there is certainly substance in his general grievance.

A FUNCTION always popular in Midland Trade circles before the war was the Annual Golf Tournament in aid of the Birmingham and Midland Trade Benevolent Fund.

This competition is now being revived by Len Green, hon. treasurer of the Fund, Harold Pier and David Ludlow; and it will take place at the Walsall Club, the old venue, on Sunday, August 12.

IN addition to the four challenge trophies in existence, there will be numerous prizes in connection with the 18 holes competitions for the Senior Cup (up to 18), Junior Cup (19-24), Ladies' Cup (up to 36), and Allied Trades Cup (up to 24).

Tickets are now on sale, and can be obtained from the trio of organisers mentioned above and at most of the Birmingham renting offices.

AT the half-yearly meeting of the South and East Lancashire branch, Coun. W. Woolstencroft, J.P., won a post-election laugh with a rather gloomy one-word wisecrack.

Acting as chairman, he addressed his fellow-members as "Comrades!" The joke lies in knowing Woolstencroft's political colour.

STEVE PALLOS, who has been away in Italy working on the film side of the Psychological Welfare Branch is back in London for a few days.

It is the first time we have seen him around for more than a year. Originally with Alexander Korda, Pallos is head of London Films Export, Ltd.

It is only a short visit—he expects to be back in Italy in a week or two.

LOU JACKSON, head of Anglo-American and British National, returned from the States on Tuesday afternoon.

He's been over for three weeks. The reason? Not film business this time, I believe, but personal business for Lady Yule.

THE first English actor from Hollywood to join up in the war was David Niven, who came over in the autumn of 1939 and joined the Rifle Brigade.

HE later commanded a squadron of the Mounted Reconnaissance Regiment and landed in Holland last June.

Since then he has been on active service in France, Belgium and Germany.

THE arrival this week of W. B. Levy, of the Walt Disney New York Office will be welcomed by his many friends on this side.

"Bill" Levy, who is primarily concerned with consultations with E. J. Davis of the British organisation, is expected to remain over here for several weeks.

I SPOKE to Emeric Pressburger on the subject of his alleged split with Michael Powell, reported in a national newspaper.

I had suspected it was not true—and it isn't. Pressburger tells me that they have now such an enlarged production schedule that it has become necessary for them to be individually responsible for a picture each.

That's all there is to it.

THE STROLLER.

Close-Ups
by
SCREENCOMBER

For the Tiny Tots

AND now here is a fairy story for kiddies—for the very gullible kiddies—all about a Kindly Renter. We told you it was a fairy story.

Well, once upon a time there was a Kind Renter who wanted ever so to help the poor exhibitor and become their good fairy, just like Leo the Big-Hearted Lion, and although he had the finest product in the world, he only wanted flat rate, but because exhibitors didn't believe in fairies, the Kind Renter was doomed to remain invisible until he found an exhibitor with sufficient faith who believed in him, and in fairies. But he couldn't find such an exhibitor until one day he met a film salesman who said in the strange patois of these Wardour Street Wanderers, "I know just such a guy. Listen; you know just how high to Heaven our new Technicolor epic 'Pass the Cheese' smells? Well, I told him it's the greatest thing in years, and he begs me to let him have it at 70 per cent. an' I do—does that guy believe in fairies?" And the Kindly Renter, falling easily into the jargon of Wardour Street Nomads, says "He surely do," and goes off to find the exhibitor who believes in fairies, and while he finds that the renter believes almost everybody and everything, including the Trade paper ads., he doesn't believe in Kindly Renters who let you have the world's best pictures at flat rate.

So the Kindly Renter disappeared back into thin air and there he has been ever since. So that, children, is maybe why you have never even seen a Kindly Renter.

Hya, Neighbour!

SO Max Milder and ourselves are neighbours! And in the wide open spaces where we come from half a day's ride across the Heath means that we practically live next door.

Down in the village wild rumours are circulating that a film magnate has come amongst us, but no confirmation is forthcoming because we are regarded as the authority on all things filmic. In this capacity it is interesting to note that we were the first to explode the theory propounded by Walter, landlord of our "local," that Ginger Rogers and his horse Astaire, was a cowboy star.

When, over a game of shove ha'penny, someone asks us the lowdown on the Milder status, we merely smile our slow enigmatic Mona Lisa smile and bash three ha'pennies into the eighth bed. A small fee in the right direction, and this column prides itself that it knows its right from its left, will secure for Mr. Milder our final judgment. Should he wish it to be known that he is merely a country squire we will keep his film connections quiet or *vice versa*.

The fee, it should be pointed out, is merely for out-of-pocket expenses. Any resemblance to blackmail in this paragraph is purely coincidental.

MEMBERS of the Industry have alleged that the Board of Trade does not give the British film business as much co-operation as Washington gives the business in America. The Board's film department is extremely small, it is said, and although its executives are highly competent they have little power when dealing with other departments. To-day the C.E.A.'s General Secretary, who has had long experience of dealing with the Board, replies to the critics. The Board, he says, has done a great service to the Industry in the war years.

The Board of Trade has helped us—We Should Thank it, not Criticise

Says
W. R. FULLER
General Secretary of the C.E.A.

IN the KINE. a fortnight ago it was stated that there is dissatisfaction in some quarters with the co-operation (or lack of it) which the industry is receiving from the Board of Trade. As the word "industry" is used it may be as well to state in the words of Sam Goldwyn that the C.E.A. as one important section wants to be out of so sweeping an assertion. At the moment I want to defend the Board.

We have found the Board of Trade most helpful.

We have never appealed to it in vain, although it is true that we never asked for the impossible.

Various departments affect our industry: the Ministry of Aircraft Production, Ministry of Supply, Home Office, War Office, R.A.F., Ministry of Fuel, Ministry of Food, Ministry of Information. For most matters we deal mainly with the Board of Trade.

Apparently the charge against the Board of Trade is that it does not stand up to the other departments. Our experience is the reverse.

The most formidable of the departments has been the Ministry of Aircraft Production in search of suitable space for the manufacture of aircraft accessories. Yet we have only lost about two kinemas in the whole of the war, thanks to the intervention of the Board of Trade.

W.O. Threatened to Commandeer Kinema

THE War Office and R.A.F. in the early days threatened to commandeer numerous kinemas. We doubt if we lost more kinemas than can be counted on the fingers of both hands, and we even got some derequisitioned—all thanks to the Board of Trade!

The Ministry of Food was an eager searcher for space for food storage. We have not lost a single kinema—again thanks to the Board of Trade.

The Ministry of Fuel wanted to impose restrictions which would have curtailed playing time. They consulted the Board of Trade, accepted its advice and left us alone.

In regard to the Ministry of Supply, when the manufacture of projectors had been curtailed, we drew attention through the Board of Trade to the facilities which were available and within a short space of time orders were placed trebling the output.

On the subject of carbons we discovered last September that the shortage due to lack of labour could be estimated to give an accurate early date when kinemas would have to close. The Board of Trade stepped in at our request, took over the problem with the approval of the Ministry of Supply and arranged with the Treasury for the necessary dollars to purchase supplies from America.

These have arrived and are arriving.

We shall need some more imports yet, and the Board is arranging for a further licence.

How We Had Staff Reserved

WE had negotiations with the Ministry of Labour for the deferment of all kinds of labour. When we were making our own representations we succeeded fairly well, but ever since we have persuaded the Board of Trade to join us we have got on infinitely better.

We have negotiations with the Board of Trade, now proceeding, to improve the return of certain of our labour.

In regard to film stock, many of us at first feared that the Board of Trade might be at fault, but when the C.E.A. called a meeting of all concerned, information came to hand which was immediately given to the Board and which has already brought about an amelioration, admittedly only small—but it has stopped the rot!

This was not a question of standing up to the Service departments. It was a question of knowing what they were up to, and we can hardly blame the Board for not knowing what so many of us also did not know until we pooled our knowledge.

If anyone thinks the Board of Trade is more tender to the Service departments than is the American Government, it is as well to recall that at about the same time the appropriate department there decided to continue an allocation of film stock to its Services, even to the inconvenience of the film trade.

Film Industry and the Cabinet

IT is as well to point out under the Coalition Government there was a war Cabinet of which the President of the Board of Trade was not a member. Whether this made much difference while the European war was on we have no knowledge.

In the present Government Sir Stafford Cripps is President of the Board of Trade and a member of the Cabinet, which means that all film matters considered at Cabinet level will be discussed with the Minister responsible in attendance.

This is an obvious advantage.

It seems to us to be a better course to welcome this new factor by expressing appreciation of what we have received, in the confident hope of more to come, rather than to suggest that the present Films Division is pusillanimous when it comes to matters of importance.

A point that is of interest is the personnel of the Films Division.

The C.E.A. always has attention and has no complaints, but we never cease to marvel at the capacity for work of the film personnel.

Whether more are wanted as our industry's problems continue to grow is, of course, a matter for those in charge of personnel, but no harm will come from pointing out that among the higher Civil Servants the reward for ability—and the personnel of the Films Division has always been brilliant—is more work, so much so that it is safe to say that the average first-class Civil Servant is usually

Continued on page 6

Re-issue from the "KINE."

TURNING back the spools to August 3, 1916, we find that the experts of the day took a modest view of the scope of film production, as the following excerpt from the current "Weekly Notes" indicates:—

"Despite the magnificent four, five and six-reel exclusives which have been coming along in increasing numbers during the last year or two, I am still of the opinion, which I have expressed over and over again in these notes, that one-, two- and three-reel subjects are, and always will be, the backbone of the business.

"Mr. George K. Spoor, president of the Essanay Company is evidently of the same opinion, judging by a recent interview in an American trade paper. Mr. Spoor plumps for the shorter film, but he quite rightly says that both have their place in the field, though they have somewhat overlapped recently."

N.A.T.K.E.—STUDIO MERGER DENIED BY O'BRIEN

RUMOURS of the impending amalgamation of the studio sections of N.A.T.K.E. with the A.C.T. are disposed of in a statement by Tom O'Brien, general secretary of the former union.

The contention is made, however, that there are too many unions concerned with film production, and had it not been for the strong attitude of N.A.T.K.E. in the early days there would have been well over 30 unions to-day directly concerned with a handful of studio workers.

The advantages of a single union are emphasised, and it was apparently an attempt to implement this recognition that N.A.T.K.E. approached A.C.T. with a view to achieving effective trade union unity in the studio.

"That is all there is to it," declares Mr. O'Brien, who, in the current issue of the *Studio*, reproduces the text of his offer to Geo. Elvin, general secretary, A.C.T.

He suggests a meeting of representatives of the two unions to "explore the possibilities of the membership of A.C.T. being absolved into the membership of the N.A.T.K.E."

The meeting, he insists, is to be purely of an exploratory character.

Odeon has opened several more Children's Clubs. The club at the Eltham Hill Odeon was opened by Leslie Henson (extreme right). Others in the picture are (reading from left to right): The Mayor of Woolwich; W. Smith, assistant theatre controller; E. McQuaid, controller of the clubs; Harry B. Ray, assistant manager; and Francis Minde, general manager.

U.S. Film Taxes Reach a New High Record at Higher Rate

"Kine." Cable from "Motion Picture Daily," New York

FEDERAL admission taxes for the year ended June 30 reached an all time high at $357,000,000 against $205,000,000 the previous year. The increase is due to more attendances and higher tax rate.

MEXICO has established a films and radio censorship.

EASED war-time restrictions on American film equipment exports are due any day.

REPUBLIC'S Herbert Yates and James Grainger list 64 films for the next season, costing $20,000,000, stressing more top bracket productions with colour for the first time in the history of that company.

HOLLYWOOD PRODUCER Jules Levey plans a Canadian circuit of 40 theatres, and is already buying eight sites.

THE elimination of all types of monetary exchange controls of England and other countries is to be asked by the U.S., who contend that controls are necessary in war time but are restrictive of free competition in peace time.

A U.S. DESTROYER has been named Joseph Kennedy Junior honouring the heroic war death of former ambassador's son.

"Mary Magdalene" in Technicolor to Cost Five Million Dollars

(Continued from page 3)

veloped during Mr. Rank's recent visit to Hollywood. Details were concluded by cable.

This week's joint announcement states:

The creation of the new company will in no way affect Selznick's production activities or interests in the United States, including Vanguard films, the Selznick Studio and Selznick's interest in United Artists. These will continue to function as completely separate entities.

Rank will be named chairman of the board of the new company with Selznick in complete charge of production activities.

Present plans contemplate the production of three pictures in England during the first year, with the first picture to go before the cameras next year. Selznick will go abroad to produce the first picture, "Mary Magdalene," which will be filmed in the United Kingdom and in the Holy Land under his personal supervision. He will designate other producers for the succeeding films. **"Mary Magdalene" will be filmed in Technicolor on a budget of more than five million dollars, with an all-star cast, including Ingrid Bergman and Joseph Cotten.**

British Technicians

The new company will build an Anglo-American organisation with personnel furnished by both Selznick and the Rank group. It is planned to use British technicians, but Selznick will bring and send to England noted American directors and stars, from both the free-lance field and those under contract to him.

Vivien Leigh, at present in England, and recently loaned by Selznick to Rank for "Cæsar and Cleopatra," is a member of the Selznick Contract Group which also includes Ingrid Bergman, Jennifer Jones, Joseph Cotten, Gregory Peck, Joan Fontaine, Shirley Temple, Dorothy McGuire, Alan Marshall, and many others.

The directors and producers under contract to Selznick include Alfred Hitchcock, whom Selznick brought from England originally, William Dieterle and Dore Schary.

SPILT HOT WATER: DAMAGES—£425

Mrs. Evelyn Maude Beckwith, 114, Church Road, Hove, while seated in the Odeon, Hove, was severely scalded by a jug of hot water which fell on her.

At Sussex Assizes at Lewes on Thursday Mrs. Beckwith and her husband, Christopher Beckwith, were awarded agreed damages of £425.

"EDUCATE ADMINISTRATORS AND YOU INCREASE OUR PRESTIGE"

(Continued from page 5)

overworked and takes home a bundle of work night after night.

As a result very few Civil Servants ever visit kinemas and know very little about films, which is a mistake!

Knowledge for Increased Prestige

OBVIOUSLY if we want to increase the prestige of the film trade the first thing we want to see is that our administrators know much more about films. The personnel ought to be sufficient both for the Films Division and elsewhere to enable Civil Servants to have plenty of time to keep abreast with and to know all about, films, which are to-day so important a part in the lives of the people.

We are not going to trespass into the studio side because that is not primarily the interest of the C.E.A., although we have an indirect interest.

Recently it arose out of other matters we are waiting to discuss with the President of the Board of Trade, and his officials gave us a full and confidential account of their efforts concerning the dere-quisitioning of studios.

It is still confidential, but it did not appear to us to indicate any ineptitude on the part of the Board.

We are sure that the Trade emerges from this war with its prestige higher than at any previous time.

It would be a mistake in the enjoyment of this exalted position to overlook how much is due to the Board of Trade.

Rather, we can anticipate that we have much farther to go and that we shall travel farther on that road with the continued help and co-operation of the Board.

CORPORATION TO BUY MUSIC HALL

Edinburgh Corporation is negotiating the purchase of the Music Hall and Assembly Rooms, George Street, Edinburgh, with a view to early occupation.

As a centre for entertainment the rooms are probably unique in Britain.

It was here at a big social and entertainment gathering that Scott admitted the authorship of the Waverley Novels, and that Dickens and Thackeray read their works.

It is understood that the Corporation will continue to make the halls available for entertainments.

Cinema Club Fixes Golf Outing

The Sports Committee of the Cinema Club has arranged a golf outing to Milngavie Golf Course on Sunday, August 26, commencing at 11 a.m., when it is hoped that three of the club trophies will be competed for.

Golfing members are asked to get in touch at once with Willie Carlaw at the Lorne ('phone Ibrox 324), so that suitable arrangements can be made for lunch.

N. Ireland Dispute May Close Despatch Depots

EARLY developments are expected in Belfast in the dispute which is alleged to exist between renters and the local branch of the N.A.T.K.E. which has asked for a Joint Conciliation Board for renters' employees and has also complained to the Ministry of Labour of Northern Ireland that a dispute exists.

Renters' representatives are to hold a meeting on the matter with their legal advisers.

They state emphatically that not one of their employees has complained at any time to any renter regarding their conditions or wages. They furthermore claim that only a minority of their staffs are members of the N.A.T.K.E. despite the fact that no objection has been taken to the staffs joining a union.

It is understood that if the N.A.T.K.E. proceeds with its demands that all renters' despatch depôts in Northern Ireland will be closed down and that films will be sent from Liverpool or Glasgow.

Stockport Exhibitors Discuss Charity

Stockport Exhibitors' Association held a meeting last week under the chairmanship of A. E. Wright and registered their disapproval of charity collections in kinemas.

W. Haydn Ellwood, of the Plaza, put forward the suggestion that, with a view to benefiting the C.T.B.F., a kinema ball should be held in Stockport towards the end of the year, preferably in November.

The suggestion was well received and approved.

Members expressed the hope that exhibitors in the surrounding districts of Stockport would co-operate to make the function outstanding in every way.

Gate Crashing— New Version

Worried at the way boys were gaining free admittance to a kinema in Lorne Street, Glasgow, the manager ordered a watch to be kept.

A 12-year-old boy was seen to climb on to a back court roof, walk across a glass roof and enter the kinema by a window. When caught, he said other boys had taught him the trick.

"This boy might have been severely injured," said the Fiscal at Govan Juvenile Court last week when the boy, who admitted the offence, was placed on deferred sentence for six months.

At Bournemouth Corporation Safety Committee replies were received from kinema managers willing to arrange for safety talks for children at Saturday children's matinées. The Town Clerk was asked to get details of short films on road safety

Robert Young, Laraine Day and Ann Harding in a scene from THOSE ENDEARING YOUNG CHARMS (RKO)

State Department Protest to Dutch Government over "Monopoly"

(Continued from page 3)

that American product has been getting too much screen time in France.

Previously the State Department instructed the American Embassy in London to protest vigorously to the Netherlands Government against their peacetime continuance of the film monopoly which the Dutch created in Holland during the occupation.

Trade Pact

The latest development is that American foreign distribution heads now believe that the British and French Government have concluded a Trade pact which allows British film companies to take out accumulated revenues in France while American revenue is still frozen.

In London it is authoritatively stated that there is no basis for this belief.

Al Daff, Universal Foreign Chief, says here that if American film companies do not act vigorously now they will find themselves severely handicapped in the foreign market—despite the acknowledged superiority of the Hollywood product. American companies, he says, will be operating without profit in France at the end of September—if they are operating there at all—unless the French agree to ease restrictions on new films and new prints.

No Complaints

In London it is pointed out that there was considerable discrimination in pre-war France against foreign films, and it is not unreasonable for the French to continue the same policy.

The American suggestion that there have been British and Russian complaints and that these complaints have resulted in French discrimination against Hollywood product can be dismissed as untrue.

Equally there has been no permit for British film companies to extract money from France. British exporters at the moment are bearing the whole cost of prints and transport in the hope that at some time and somehow payment will come back to them.

The American complaint against the Dutch monopoly is not understood in London.

Before the war the screening of films in France was limited to five Parisian and ten provincial theatres.

Foreign films dubbed in French studios were admitted to the number of 94 each six months—a limit in age of two years was imposed.

Number of dubbed films allowed to each country was based on the average number visaged during the four years previous to 1938.

Former Manager Charged With Theft

A former kinema manager and a head woman cashier at Newcastle-on-Tyne, who went to London together in 1944 and obtained employment as house parlourman and cook, were bound over at Woking recently for theft from their employer.

The couple, formerly at the Rialto, West Benwell, Newcastle-on-Tyne, were Kenneth Malcolm Holbrook, 37, of 36, Bideford Gardens, Monk Seaton, Northumberland, and Mrs. Mamie Toward, 41, of 145, Clare Street, Benwell, Newcastle.

They were jointly charged with stealing a handbag, sheets, night dresses, and other articles from Mrs. Croft, Doring Cottage, Woking, and also with offering themselves as servants to Mrs. Croft on a false certificate of reference

At the request of Gaumont-British, Tynemouth Watch Committee has transferred the licence of the Borough Theatre from R. E. Burnett to G. Cook.

LAURIE LEADS RANKS NEW CANADIAN OUTLET

(From "Kine." Canadian Correspondent)

THE organisation of the new Canadian distribution set-up, announced jointly by J. Arthur Rank and his Canadian partner, Paul L. Nathanson, during Rank's stay in Canada, has been completed, and the company emerges as a major factor beginning with the 1945-46 product season.

Mr. Nathanson confirms the formation of Eagle-Lion Films of Canada, Ltd., with head offices in Toronto, and announces the appointment of Archie J. Laurie as general manager.

Mr. Laurie is scheduled to move to the new set-up on August 1 from his present post as Republic's sales manager in Canada. He has been an outstanding specialist for years in the development of Canadian markets for British and American films.

Simultaneously, the appointment of Mr. Laurie as general manager of Monogram Pictures of Canada, Ltd., is announced. The Monogram branches across Canada will operate in conjunction with the new organisation, but separate identities will be maintained.

Eagle-Lion will offer 20 or more pictures from the combined studios in Britain and a series from French Gaumont, selected to fill the growing demand in the Quebec Provincial territory. Monogram product will be distributed in its usual manner.

The set-up in Toronto of Eagle-Lion Films of Canada, Ltd., is a distinctively Canadian operation, it is announced. Further executive appointments are also scheduled to take effect in August.

Previously, it had been stated that Arthur Rank had acquired the stock holdings of Oscar R. Hanson, Toronto, in Monogram Pictures of Canada, of which he has been president after organising the company three years ago. Hanson now retires from Canadian Monogram to continue his activities with various other film companies in the Dominion.

OPERATOR TO BE COMPENSATED

Matthew Mulhall, of 17, Northgate Street, Athlone, before Judge Gleeson, at Mullingar Court, claimed compensation under the Workmen's Compensation Act from Western Cinemas, who own the Ritz Cinema, Athlone, for the loss of an eye.

The judge said that applicant had satisfied him that he could not get work owing to his injury and he awarded him compensation on the basis of partial incapacity from March 24 until further notice. Defendants intimated that they would appeal.

Brighton Corporation has approved plans by P. and R. Entertainments, Ltd., for alterations at the Imperial Theatre, North Street.

G.-B. Opens 21 More Junior Kinema Clubs —Evacuees Help

GAUMONT-BRITISH have opened a further 21 junior clubs, each proving to be an immediate success. This means that another 30,000 boys and girls are attending the circuit's Saturday morning shows, carefully selected to satisfy the special demands of a young audience. Interest in the clubs has been enlivened by evacuees who belonged to clubs in their foster towns and have returned to tell their friends about them.

The new clubs, some of them reopenings, are at Southall Palace (manager, E. Nathan), Finchley Gaumont (H. D. Graham), Hendon Ambassador (J. Hutchison), Cricklewood Queen's Hall (F. W. Andreas), Palmer's Green Palladium (A. H. F. Sandwell), Finsbury Park Rink (E. Ghisletta), Edmonton Regal (J. Wakeman), Sutton Surrey County (E. C. H. Rowland), Morden Gaumont (R. Phillips), Chatham Palace (M. A. Bowen), Bromley Gaumont (A. Watts), Norwood Regal (C. W. Kerridge), Camden Town Gaumont (R. W. Lane), Edgware Road Grand (P. S. Shaw), Bermondsey Trocette (N. Nuttall), Colchester Hippodrome (S. C. W. Owen), Ipswich Regent (L. M. Collings), Dalston Picture House (W. F. Foster), Clapham Majestic (Cohen) and Peckham Gaumont (Stevens).

Personalities Help

Many personalities have visited clubs recently, including the ever-popular Derek McCulloch (Uncle Mac, of the B.B.C. Children's Hour), who opened the club at the Surrey County, Sutton. At the Gaumont, Worcester, the members were entertained by Wilfred Pickles (B.B.C. announcer and entertainer), who was introduced by manager John Bee.

A very welcome guest at the Gaumont, Doncaster, was G. H. Elliott, the Chocolate Coloured Coon, and his wife. Peter Webster, popular radio star, is a familiar figure at many clubs. Comedians Bunny Doyle, Roy Lester, Eddie Reindeer and Vic Silver have also given pleasure to thousands of members throughout the movement.

A sporting highlight occurred at Edinburgh when manager J. McDougal arranged for two table tennis champions, Bunny Chernak (Lanarkshire) and Charlie Coia (West Scotland), to give an exhibition at the New Victoria.

The first films made by G.-B. Instructional, Ltd., Children's Department have been having a great deal of success at the clubs. Most successful of these special productions is "Sports Day," which combines interest for boys and girls in such a way that both acclaim it first-rate.

Bristol Film Guild will be holding monthly shows during the autumn and early winter. Arrangements have been made to hold a show one day a month at the Academy, Cheltenham Road.

Gloria Jean and Kirby Grant have the love interest in G.F.D.'s EASY TO LOOK AT

"British Films a Major Success in Australia," says Turnbull

GIVEN two pictures of equal merit, one American, one British, the British film will gross twenty per cent. more than the American in Australian theatres.

This is the experience of Ernest Turnbull, now chief of Hoyts 150 theatres in Australia and formerly in charge of British Dominions Films, Ltd., who is in London for a short time "to renew old acquaintances"

His experience with a good British picture is that frequently business builds up from the first to the third week and plays at that level until it is taken off to make room for another film. At present "Happy Breed" is playing to record business in Melbourne, having built-up in this manner.

Serious Audiences

In Australia people take pictures as seriously as their forebears took the stage play.

For instance, Turnbull comments, we have our stated times of opening our programmes and people arrive in the ten minutes interval which precedes the screening of the picture so that there is little or no scrambling for seats after the picture has begun. We do not have Sunday opening. Sunday being kept free from entertainment and organised sports.

No War Pictures

One type of picture the present-day Australian does not want—the war picture.

Patrons ring up and ask: "Is the first feature a war picture?" and then what about the supporting picture. If either have war scenes there is a disinclination to come to the theatre.

"We are very happy that we are getting such a fine run of British pictures as Mr. Rank's organisations are providing us with," Turnbull added.

Theatre building will not be embarked upon for some time. It has a very low priority. The building of houses and hospitals must come first. Modern theatres in Australia are in every way as attractive and comfortable as those in Great Britain and America.

Turning to possibilities of production Turnbull thought that if at the appropriate time the Australian Government could build a really up-to-date and well-equipped film studio which could be hired by companies this would be an excellent way to start film production.

It should be hirable by anyone needing its facilities, whether Australian, British or American.

A fund of material exists in Australia for picture purposes as the numerous short films made in the Commonwealth indicates.

The C.T.B.F. and Queen Charlotte's

In view of his bequest to the Queen Charlotte Maternity Hospital the hospital has agreed to name a bed after the late Sir William P. Jury.

This bed will be earmarked for maternity cases emanating from the C.T.B.F.

The Queen Charlotte is the best known maternity hospital in the country and is kept fully up to date. This valuable concession is available to female Trade employees and wives of male employees.

Pioneer Inventor

Ernest Crawford, of Bath, who was a personal friend of the inventor, placed two vases of flowers on the grave in St. Michael's Cemetery, Bath, of John Arthur Roebuck Rudge, the inventor of the "biophantoscope," a precursor of the kinematograph. The ceremony took place on the inventor's birthday

HIGH COURT CHALLENGE TO J.I.C. DECISION

AN action by Joseph Leonard Godfrey and Mrs. Esther Godfrey, of Laurie Cinemas, Ltd., and associated companies, against Major R. P. Baker, the K.R.S., and other individual defendants, was mentioned by G. O. Slade, K.C., before Mr. Justice Evershed in the Chancery Division on July 31.

He moved for an interim injunction against the defendants.

Mr. Slade said there were 11 individual defendants.

The motion asked for an interim injunction to restrain the defendants from acting upon or enforcing a decision that the members of the defendant society be advised not to enter into further contracts for hire of films to the plaintiffs or anyone acting on behalf of the plaintiff Godfrey.

The writ claimed damages for alleged conspiracy to injure the plaintiffs, a declaration that the decision of the individual defendants who constituted the Joint Investigating Committee of the K.R.S. and the C.E.A. on January 23, 1945, to recommend that the members of the defendant company be advised not to enter into further contracts for hire of films to the plaintiffs constituted overt acts of conspiracy and were contrary to the principles of natural justice.

Mr. Wynn Parry and Mr. Belsham, for the defendants, contended that no interim injunction should be granted.

Mr. Slade: It is ruin to my clients to allow the existing state of affairs to continue.

Mr. Justice Evershed said this was not a proper case in which to grant interlocutary relief. Having regard to the nature of the action and the relief sought he would grant facilities for an early trial of the action.

He would give liberty to plaintiffs or the defendants to apply at the next sittings to fix an early day for the hearing. The costs of the motion would be reserved.

His Lordship gave plaintiffs leave to amend the writ by claiming damages for libel.

Youths Break Into Kinema

Two 17-year-old youths were charged at the Salford Hundred Quarter Sessions last week with breaking and entering the New Alexandra Kinema, Blackpool, with intent to steal.

George James Patrick Donne, of Loundres Street, Preston, who was also accused of breaking and entering the kinema and stealing goods worth £5, was ordered to be detained in a Borstal institution for a period not exceeding three years.

Cecil Ray, of Church Street, Stoke Newington, was bound over for 12 months.

According to the statement by the prosecution, Donne obtained work as a doorman at the kinema at the end of June, but worked there only one day.

FRANK RANDLE

in

"HOME SWEET HOME"

Trade Show Announcements

LONDON	Palace Theatre	August 14	2.30 p.m.
NEWCASTLE	Stoll Picture House	August 14	10.30 a.m.
GLASGOW	Regal	August 14	10.45 a.m.
LEEDS	Ritz	August 14	10.45 a.m.
CARDIFF	Odeon	August 14	11.0 a.m.
SHEFFIELD	Regent	August 17	10.45 a.m.
NOTTINGHAM	Carlton	August 17	10.45 a.m.

BUTCHER'S FILM SERVICE LTD.,

(Managing Director: F. W. Baker)

175, WARDOUR STREET, LONDON, W.1.

Telephone: Ger. 7282 (3 lines) **Telegrams: Butchilms, Rath, London**

"Outstanding general booking, a class proposition of universal appeal".

'Kinematograph Weekly'.

"Arresting entertainment well out of the usual rut".

'The Cinema'.

"A 'must' for patrons of every type".

'Daily Film Renter'.

John Hersey's

A BELL FOR ADANO

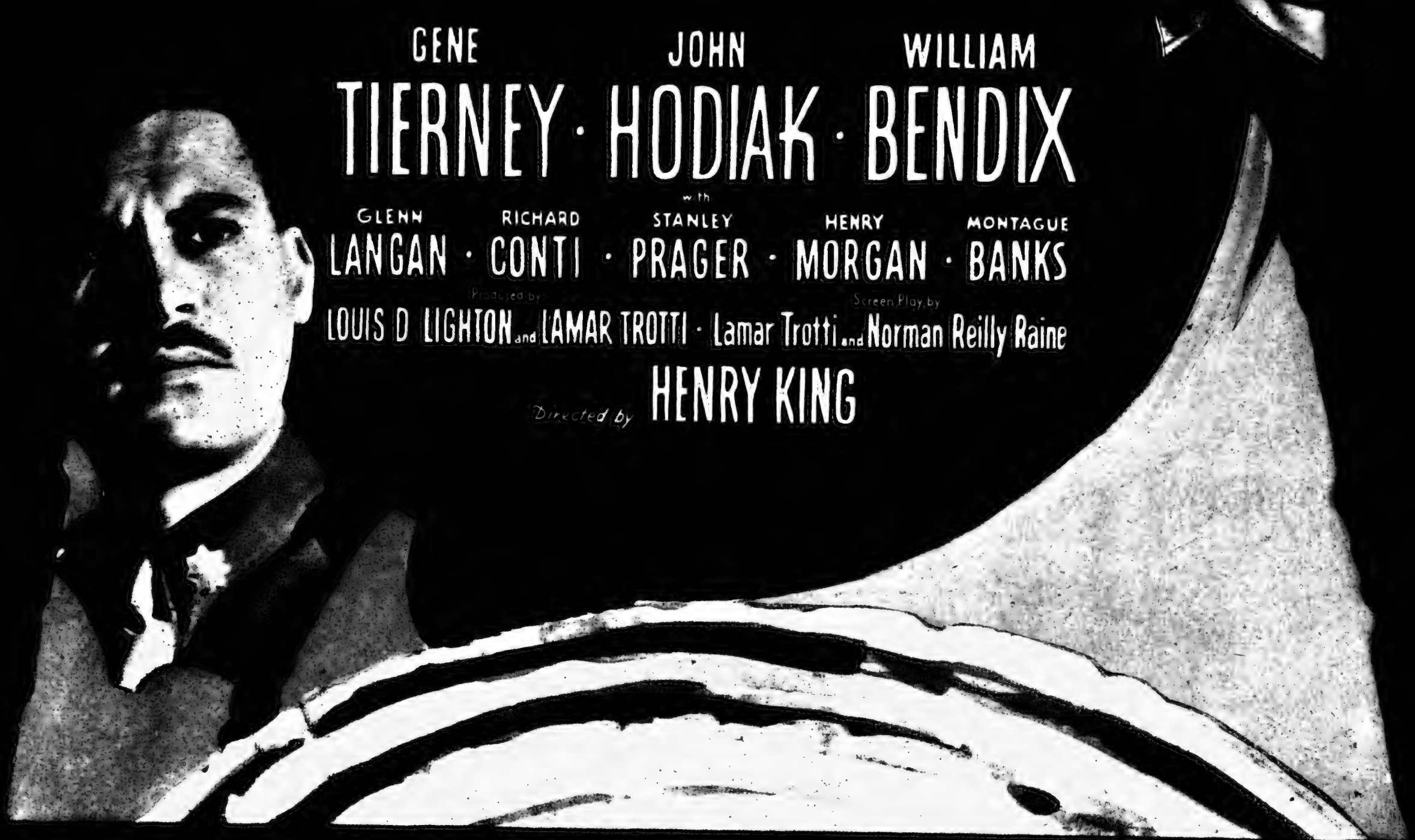
GENE TIERNEY · JOHN HODIAK · WILLIAM BENDIX

with

GLENN LANGAN · RICHARD CONTI · STANLEY PRAGER · HENRY MORGAN · MONTAGUE BANKS

Produced by
LOUIS D LIGHTON and LAMAR TROTTI · Screen Play by Lamar Trotti and Norman Reilly Raine

Directed by HENRY KING



CENTURY-FOX

when you have —

TO HAVE AND HAVE NOT

Biggest thing on the Screen to-day !

HOLLYWOOD CANTEEN

Roaring Holiday Biz everywhere !

THE DOUGHGIRLS

Comedy Riot at Warner Theatre !

THE CONSPIRATORS

Lamarr, Henreid, Greenstreet, Lorre !

and then

BETTE DAVIS in MR. SKEFFINGTON

Warners for box-office heat

JACK L. WARNER
Executive Producer

NEWSREEL CRITICS—FILM HIRE POSER
KINEMA CLUBS—COLLECTION PROTEST

PORTSMOUTH

Pathe's Latest

Later Hours Mean Smaller Receipts at Sunday Shows: Empty Houses as Patrons Rush for Transport

AFTER being able to attend Sunday afternoon performances throughout the war Portsmouth kinemagoers now find that they have to queue up until 4 p.m., follow the City Council's decision not to allow the theatres to continue opening at 2.30. Patrons do not like the change.

Speaking at the monthly meeting of the Portsmouth and Isle of Wight branch of the C.E.A., the CHAIRMAN, A. Levison, said attendances had dropped.

It was pointed out, however, that this was generally the immediate effect of any change, and that the public would soon adapt themselves to the new situation.

W. ELLIOTT said he wondered whether the change had made any difference to the attendances at the Sunday school, adding that his own observation showed that the children were going out on Sunday afternoons on the buses.

W. HUMPHREYS said the first Sunday's takings were quite good, but there was only a sprinkling of people left at the end of the performance, because the majority had to rush out to catch their buses. They were all grumbling because they could not wait to see the end of the picture. He should therefore endeavour to finish by 10 o'clock in future.

It was stated, however, that there was a possibility of a later transport being introduced which would overcome this difficulty.

The SECRETARY, A. Daniels, reported that the music and singing licences would be revised to conform with the new Sunday hours at the annual sessions on September 17, in the meantime it would not be necessary for them to be amended.

It was hoped that R. V. Stokes should make application for these licences on behalf of all the Portsmouth members of the branch.

Protests Against Collections

The abolition of national collections in the kinemas was strongly urged during a discussion on the Scottish resolution that no collections for charity be fixed for 1946 without the branches being first consulted.

CHARLES CLARKE, delegate, said the General Secretary had proposed that the attention of the branches be directed to the growing weariness of the public in regard to collections in the kinemas.

There was no doubt that the general public was getting tired of collecting boxes being rattled under their noses. They had done a magnificent job of work during the war, but he thought they had now had enough. The General Council had re-affirmed its policy as to one national collection, and that the branches should be consulted as to the recipients.

No Further Justification

F. B. B. BLAKE said that during the last three years they had raised for various charities the sum of nearly one million pounds. They had done their war effort, but they had worried the life out of the general public, and he saw no justification whatever for continuing with these national collections in time of peace. But that did not prevent them from assisting any purely local appeal if they so wished.

W. ELLIOTT supported the idea of cutting out national collections.

The CHAIRMAN referred to the fact that local collections were still being made in some of the circuit houses. He suggested that it was time they had some uniformity in the matter.

CHARLES CLARKE said that the kinemas had been the milch cow for four or five years, but if a strong stand were taken it might dissuade people from approaching them for further collections. The first thing that the big charities thought about when they wanted to raise money was a collection in the kinemas. If they said they were not going to play, it would stop these big organisations from getting kinema-minded when it came to raising money.

F. B. B. BLAKE moved that a resolution be sent to the General Council urging them to cut out national collections altogether in the future, and that the question of circuit collections be brought up again for consideration at a later date.

This was seconded by W. ELLIOTT and carried.

Newsreel Critics

REFERENCE was made to the General Council's protest against the introduction of political speeches into newsreels during the General Election. In supporting this, W. HUMPHREYS mentioned that a section of the audience took exception to what was being said on one newsreel, and it was nearly howled down.

One of the speakers was so inane that he must have done considerable damage to the Party concerned. He hoped those points would be borne in mind in the future.

J. BOSCOTT also drew attention to the effect of the inclusion in the newsreels of pictures showing the blowing up of the battleship *Barham*, in which many Portsmouth men lost their lives. Two women in the audience, he said, burst into tears. One had lost a brother and the other a husband in the battleship.

W. T. MOFFATT also mentioned that a lady fainted when the newsreel was shown.

CHARLES CLARKE said the loss of the *Barham* was a particular instance which applied to Portsmouth. The public wanted to see this kind of thing, and the only way to get over the difficulty was to study the newsreels before they were shown and cut out such incidents if they so desired.

Mr. BLAKE pointed out, however, that they would get complaints from people who wanted to see the whole of the newsreel. If they were going to make cuts in them because of the effect on one or two individuals, they would never show anything.

Film Hire Debate

THE cost of film hire was again discussed.

P. J. MILSOM urged that it was too high generally. Takings were already dropping in the Isle of Wight in spite of the fact that visitors were now coming to the island.

Mr. BLAKE said that some people argued in favour of national Sunday opening and national licensing conditions, but others felt that better conditions were obtainable by local action and would not support any national movement.

The same thing applied in regard to film hire, and those who felt that they could get better terms than others were not going to agree to nationalised film bookings, because they would lose by it. There were still people who were booked on flat-rate terms, and in view of their circumstances and the lack of opposition, they were not going to agree to a percentage policy.

He did not think therefore they would get any national action on the question of film hire. The remedy was in the hands of the exhibitors, and they could only apply pressure according to their position and to the law of supply and demand in their own particular district.

Small Exhibitors' Terms

The CHAIRMAN: I think that is the answer—supply and demand.

Mr. CLARKE said that the committee dealing with the matter invited further opinion from the branches as to the best line of approach, with examples of the solution desired. The committee was also giving attention to the question of small exhibitors' terms.

The same percentage should not be paid by subsequent runs. It was not equitable that the little man should have to pay 50 per cent. after all the juice had been sucked out of the orange.

Mr. BLAKE said that that angle had been flogged for the last ten years, but it got nowhere because the answer given by the renters was that if an exhibitor got into difficulties he could go and see them.

Mr. CLARKE replied that that was not the way to do business. It was humiliating.

Mr. BOSCOTT mentioned that some of the firms used to give a 5 per cent. reduction in film hire on subsequent runs.

P. J. MILSOM said that had sometimes been done in the Isle of Wight.

It was left to the members to forward their suggestions.

Bars and Children's Clubs

A LETTER from the General Secretary (W. R. Fuller), outlining the new procedure in regard to disputes relating to bars, was generally welcomed.

The CHAIRMAN thought the procedure now appeared to be water-tight. It was satisfactory to find that arrangements had been made for an Appeal Board whose decisions would be final.

Mr. BLAKE asked what kind of films were being shown at the Saturday morning matinées in connection with the children's clubs at the circuit houses, and whether there were any paid admissions.

Mr. MOFFATT replied that a charge of 6d. was made, out of which the Government took their tax. The programmes were specially picked, and the films were very old.

The CHAIRMAN remarked that the serials were not very old, and Mr. BLAKE added that he could visualise certain situations where kinemas which had booked reissues might find them shown a week beforehand at a 6d. matinée round the corner.

It was pointed out, however, that it was up to the individual exhibitor to take appropriate measures to prevent a case of that kind, and W. HUMPHREYS added that the booking question was gone into very thoroughly and care was taken not to tread too closely on other people's heels.

It was stated that the period for which the children's clubs were approved in Portsmouth expired in September, and that the matter would then again come before the City Council for review.

Sussex Training Scheme

The SECRETARY reported that the first batch of ten ex-Servicemen under the Sussex scheme had started training. They were being paid £4 per week by the Ministry of Labour, and the course would last four months, at the end of which period they would be available for employment as second projectionists or co-chiefs.

A similar scheme was going to be adopted by the Ministry in other parts of the country.

The CHAIRMAN said he thought every credit was due to Mr. Sadler for his work in connection with the inception of this scheme, and he was glad to see that it included the grading of projectionists.

They had to pay the wages as agreed with the N.A.T.K.E., but they had no guarantee as to the grading of the men. At the present time the kinemas were graded, which was the wrong way

Continued on page 15

Lawrence Tierney in a scene from Monogram's DILLINGER, to be distributed by Pathe

SMALL EXHIBITORS SHOULD RECEIVE SPECIAL BOOKING TERMS

D

Kaye's Latest

SEVERE CRITICISM OF NEWSREELS—MORE CENSOR PROBLEMS—XMAS DAY OPENING—CHARITY DONATION

LEEDS

Leeds Branch Calls Special Meeting to Discuss Film Hire—"We Are Paying Too Much for Pictures"

Danny Kaye, Vera Ellen and Rosanne Murray in a scene from WONDER MAN (RKO-Radio)

LEEDS and District branch of the C.E.A. is to hold a special meeting to discuss film hire. This was decided at the meeting of the branch on July 24, under the chairmanship of C. H. Whincup.

The proposal was brought forward by W. J. GREENWOOD, who said the matter was of importance and there would not be a General Council meeting until September and probably the branch would not sit until September.

L. SHEVERIN, seconding, agreed and said the subject would be particularly important if there were any decline in business, which some people anticipated.

H. HOPKINS said that at the present time film hire was a matter of cause and effect, supply and demand.

It was no use screaming that they were paying too much for films—everybody knew they were—if they were not prepared to consider how best to deal with the matter.

The Association was asking branches to submit concrete ideas. He would like the branch to consider whether it would not be feasible to adopt a scheme whereby they first met their overhead charges and then split the profits, say, on a 50-50 basis, with the renter.

Newsreel "Impertinence"

SEVERE criticism of the manner in which the newsreels treated the General Election came from some members.

One exhibitor expressed the view that the screen interviews with candidates was a mistake.

C. P. METCALFE declared that, in his opinion, it was not only a mistake but an impertinence on the part of the newsreel people.

"They took a liberty," he said. "In Leeds, several of the candidates took exception to what the kinemas had done. It was a black mark against us. They said it had not been fair to their Parties."

Mrs. W. GAINES: Apart from the fact that the public was bored to death.

Mr. METCALFE said he thought it was time the newsreel people were told that in plain language.

"A" and "U" Anomalies

MR. METCALFE had also something to say about the number of films listed with "A" certificates as compared with those given "U" certificates.

Exhibitors in the branch, he said, were experiencing difficulties in this matter.

Mrs. GAINES: My experience is that children don't come to the "U" certificate.

W. M. CLEMINSON (Gaumont-British) said he had been startled to read that the education authorities in Blackpool had suggested that children should not be allowed in places of amusement except on Wednesdays and at week-ends, as they had their homework and studying to do.

Mr. HOPKINS said it sometimes puzzled one as to where the "A" certificate came from. It was a vital thing for the smaller kinemas. The police were instituting proceedings in regard to children seeing "A" films.

"I think it is about time that we had a little to say to find out how this 'A' certificate is dished out indiscriminately," he said.

Children a Problem

"You wonder sometimes what is the mentality of people who give them 'A' certificates. The trouble is that in the poorer districts the children will come in by hook or by crook, and you are liable to prosecution."

Mr. SHEVERIN said he could not see why colour cartoons had certificate "A." It seemed absurd.

Xmas Day Facilities

A LETTER was read from the Chief Constable of Leeds asking the branch to draw the attention of members to a resolution of the Watch Committee granting permission for places of public entertainment to be open on Christmas Day from 12 noon, subject to the existing hours of closing.

Local Wounded Fund

IN reply to a letter from the Lord Mayor of Leeds inviting support for the Leeds Wounded Warriors' Welfare Committee, the meeting voted a donation of 10 guineas. It was agreed that if any other towns in the district were approached they should be informed that the branch had subscribed to the fund.

A further suggestion that other towns should be allowed to subscribe if they wished was agreed to, with one dissentient.

Election Catechism

COMMENTING upon the officers' report on the meetings with local Parliamentary candidates, Mr. HOPKINS said he thought they did a tremendous amount of good. They had made contacts which might be useful.

The meeting empowered the committee to appoint a new secretary to succeed E. M. Rush, who is giving up the duties, after 25 years, owing to ill-health.

Lectures on the kinema will be included in a vacation course for foreign students arranged at Oxford from July 18 to August 1 by the University authorities and the British Council.

BRISTOL

"FIRST RUN PICTURES AT CAMP KINEMA"—BRANCH PROTESTS

A PROTEST from Hawthorn Kinemas, Ltd., against a new camp kinema which had been opened at Hawthorn, Wiltshire, was sidered at last week's thinly attended meeting of the Bristol branch

It was stated that the camp was only a short distance from the Hawthorn Kinema, that the films shown there were new, and that it had a first-run newsreel.

The Hawthorn Kinema was only able to have second-run films, and the competition of the camp kinema was definitely affecting business.

The Hawthorn company lodged a strong protest against the camp show and asked the branch to prevent films being booked to the camp kinema.

The Chairman (E. C. ROGERS) said that the show was within the permitted limit, and it was agreed to support the Hawthorn Kinema Company in their objection.

A Good Idea

DEALING with the question of a national collection, discussed at the last General Council meeting, the CHAIRMAN said the proposal was a good idea.

E. S. BRYDEN said his company had laid down the rule that no collections were to be taken, and he had found this policy a great advantage. The company had given a direct donation to the Red Cross instead.

The CHAIRMAN said the public were against collections.

Mr. BRYDEN said he thought it was a practice which the association could stop if members acted as a whole. He suggested they should send a resolution from the branch.

If an exhibitor granted one application any amount of others came along. If a kinema was in a small place it was all the more difficult to refuse without giving offence. He thought a rule not to have any collections at all was the best policy.

The CHAIRMAN said the matter would be considered at the September meeting of the General Council; he thought it would be better to wait until after that meeting before sending a resolution from the branch.

Film Hire

DURING a discussion on film hire the opinion was expressed that small exhibitors' terms should be applicable to all houses taking less than £100 per week.

The CHAIRMAN pointed out that if any member was in a difficulty he should write to the General Secretary, who would take up his case with the K.R.S.

A member commented that all the K.R.S. could do was to give a recommendation to its members. It had no power to do anything as a body.

Objection was taken by some small exhibitors present to the necessity of having to give figures.

The CHAIRMAN said the matter was a hardy annual. He did not think that it was the function of the C.E.A. to tell a renter what he should take for his films, and he did not see how a renter could deal with a case without figures.

Mr. Bryden thought the C.E.A. should approach the Board of Trade for the release of more film stock. If more stock was available prices might be reduced to small exhibitors.

The CHAIRMAN thought the exhibitors concerned should get together and try to work out some suggestion and send it to the General Purposes Committee.

A member said that if the circuits would support the small exhibitors something could be done, but the circuits did not care so long as they got what they wanted for themselves. The C.E.A. did not seem to be for all, but only for the few.

Continued at foot of column 3

A suggestion was made that a certain number of small exhibitors should allow their accounts to be examined, and from these an average figure should be worked out and used as a basis.

No resolution was passed on the matter, but the CHAIRMAN told members that the points raised in the debate would be brought before the General Council at the next meeting.

Stand-By Programmes

IN reply to questions on stand-by films, the CHAIRMAN said he did not know why they were being called in, nor why exhibitors should not be allowed to have stand-by films.

He said he did not think they would be put into circulation again.

Applications from two organisations to show slides and take collections in Bristol kinemas were considered and refused.

In accordance with the usual practice, the branch will not meet in August, and the next meeting was fixed for September 26.

"SOME COLLECTIONS ARE BLACKMAIL"—FURNITURE DEPRECIATION—BILL POSTING RATES INCREASE

SOUTH & EAST LANCS

Principle of National Charity Collections is Rejected by Branch: Local Appeals More Favourably Considered

COLLECTIONS in kinemas for charities was the main subject of discussion at the half-yearly meeting of the South and East Lancashire branch, held at Manchester on Friday. There was some very plain speaking culminating in a resolution rejecting the principle of national charity collections.

Coun. W. WOOLSTENCROFT, J.P., who presided, explained the background of the General Council discussion on charity collections.

W. H. ELLWOOD reported that Stockport was definitely against collections in kinemas. It would be a great help to the independent proprietors if the C.E.A. countenanced only one collection per annum. Secretaries of the local associations could then pass that decision on to organisers when they applied for collection facilities.

"After all we have done for everybody else, I think it is time that one collection should be organised by C.E.A. headquarters in aid of our own Benevolent Fund. There may be many men coming back from the war who will need assistance."

Prestige Angle

Coun. C. WHITAKER pointed out that sometimes it might be good for business to permit a collection to be taken. It added to an exhibitor's prestige amongst townspeople. Apart from that, he hoped there would be no more than one sponsored collection per year.

J. J. MCCRACKEN said to grant applications and refuse others led to acrimonious remarks being passed. Once collections were allowed it was difficult to put a stop to them; that, however, was a matter for the individual exhibitor.

Circuit Suggestion

L. FANCOURT made the suggestion that there should be only one national collection each year, and that the proceeds should be divided by the C.E.A. amongst the various charities, including the C.T.B.F.

E. HAWSON thought that Mr. Fancourt's suggestion might be implemented if the various applicants were to state their claims to the C.E.A., which would appoint a committee to decide in what proportions the sum collected should be allocated.

J. BRADLEY said two issues were involved, one of trade concern and the other entirely personal. In the former category came the question of a national charity appeal; in the other came the local applications, which should be a matter for the discretion of the individual exhibitor. Every town had its deserving causes, and it was impossible to deny their needs altogether. His own principles were opposed to collections inside the theatre, although people could be approached to contribute on approved occasions as they entered or left the theatre.

"Form of Blackmail"

Very outspoken were the further comments of Mr. MCCRACKEN, who said he felt some collections were a form of blackmail—admittedly a very harsh word to use. Why should the kinemas be picked out for collections? When patrons bought their seats at the box-office they were not told anything about the collection.

"I feel it is wrong to allow collecting-boxes to be pushed in front of people who have paid to be entertained. Then we try to take credit for the result. It is the public's money which has been subscribed, not ours. That is why I say we have permitted audiences to be partly blackmailed."

S.O. Charity Suggestion

The CHAIRMAN: "We have permitted this so-called 'blackmail' for the Red Cross because of the excellent work it has done in saving the lives of thousands of our men."

H. SMITH was not in favour of a national charity effort. Those theatres which opened on Sundays paid a charitable contribution which was dispensed by the local authority.

W. W. LLOYD considered that 25 per cent. of every national charity collection should go to the C.T.B.F.

J. J. MCCRACKEN asked why the kinema trade should always be picked upon for a national collection—why not the live theatres, organisers of football matches, cricket matches, etc.?

Opposed to National Effort

W. MILLER said he was more favourably disposed to local charity appeals than to national appeals. Some years ago at his theatre a charity collection was taken during one week and the money was divided between various local charities. It might be worth considering whether such a scheme should be examined by the branch.

After further discussion, Mr. MILLER moved, and Mr. SMITH seconded, "That this Branch rejects the principle of a national collection." This was agreed *nem con.*

Don't Waste Paper

REPORTING on the paper control situation and the possibility of a relaxation, the CHAIRMAN said kinemas had carried on quite successfully with limited outside publicity material. He would hate to go back to lavish poster displays, and hoped other exhibitors felt the same.

Mention was made of the fact that in certain districts bill-posting rates had been increased by 50 per cent.

Depreciation of Furniture, etc.

TWO other points dealt with by the chairman were (a) rate of depreciation on kinema furniture and fittings and (b) the signing of contracts for equipment.

Concerning the former, he contended that in view of the heavier traffic in kinemas, resulting in increased payments to the revenue authorities, there should be an increased rate of depreciation. Wear and tear must be two or three times what it was. The depreciation allowance should be on a more generous scale, in order that provision could be made for the heavy cost of renewals which would have to be faced eventually.

"Don't sign contracts for equipment unless delivery dates are specified," he advised. Caution should be exercised in regard to long-term contracts.

Film Hire

THERE followed a discussion on film hire, but no new points were brought out.

The CHAIRMAN said it was difficult to tackle "this job" on a short market. He thought a percentage principle for all pictures would be the fairest method, provided the percentage started low enough. Perhaps that idea was Utopian in present conditions.

Sauce for the Goose

Mr. MCCRACKEN recalled that at the beginning of the war the renters gave an undertaking that they would not take advantage of the war situation, but film hire had increased all the time, perhaps because of the differing value of the films.

A sliding scale did obtain in many cases, but he doubted if those who were on sliding scales were perfectly satisfied, because the "slide" did not go far enough in one direction.

Comment was made on the insistence by renters of the production of figures when exhibitors claim relief from high rentals. It was contended that if renters had the right to call for exhibitors' figures, exhibitors should have the right on suitable occasions to call on the renters to submit theirs. Present arrangements were very one-sided.

Bars

The CHAIRMAN explained the procedure in regard to alleged inequitable bars. He added that there were about 150 appeals awaiting the attention of the London committee. He was confident some good would result.

Labour Views on E.T.

THE SECRETARY (C. Littler) reported that he had forwarded to the general secretary the replies he received from candidates for Parliament on their attitude to E.T. relief. About 75 per cent. were in favour of some reduction. There was some ambiguity about the remaining 25 per cent. or the replies were "No."

The CHAIRMAN, referring to the candidates whom he interviewed, said the Labour candidates generally indicated they did not like indirect taxation. The work of exhibitors during the election had certainly brought entertainment tax in the limelight.

20th-Fox Latest

William Bendix, Joan Blondell and Phil Silvers as they appear in DON JUAN QUILLIGAN (20th-Fox).

"Rental Rates have Increased Despite Official Assurances"

SUSSEX BRANCH TRAINING SCHEME

(Continued from page 13)

round. If an exhibitor wanted a grade "A" operator it was up to him to pay a man the rate of that grade and then there would be no fear of losing him to a circuit.

In reply to P. J. MILSOM, the SECRETARY stated that they were given clearly to understand that the N.A.T.K.E.'s scale for projectionists would be paid.

Mr. MILSOM pointed out that in that case they would actually be getting more during their training than they would receive as second projectionists. The CHAIRMAN said he thought they would find that the jobs to which they were appointed would be as chief projectionists and not seconds.

Mr. BLAKE said he did not think the men ought to be graded. It was a bad policy and a slur on those who did not quite reach the top grade. He thought they should either pass or fail.

W. ELLIOTT remarked that the training scheme would not be their only source of recruitment, but the CHAIRMAN said that eventually it might come to that one day.

Mr. DANIELS explained that the only reason for reporting on the matter was that Portsmouth was in the South-Eastern area, and that men were available under the Sussex scheme for jobs in the area if required.

C.T.B.F. Offer

A LETTER was also received from R. Bromhead, calling attention to the availability of the C.T.B.F. for assisting older employees in the Trade who had been carrying on during the war, but might now be compelled to retire with insufficient means of subsistence, and also cases of difficulty and possible hardship occurring to members of the Industry in the Forces during the period between demobilisation and the resumption of employment.

"C.E.A. Should Compile Statistics of Seat Prices to Help Against E.T.," is Plea at Sheffield Branch Meeting

A SUGGESTION that the C.E.A. should compile statistics of all the various-priced seats throughout the country as a help when the time for a reduction in entertainment tax was being considered was made by the Chairman, Coun. Harold S. Gent, at a meeting of the Sheffield branch.

He said that the previous General Council meeting rather put the cat among the pigeons by moving a notice of motion that an Entertainment Tax Committee should be set up to prepare a policy for when the time was opportune to present a case to the Chancellor of the Exchequer.

Certain members rapped his knuckles, but he could "take it," but the wording of the amended notice of motion inserted in Mr. Fuller's notice was not in accord with his wording, and he raised objection to it in the General Council. Unfortunately, his seconder was not present at the time and there the matter had to stand.

Members would observe, however, that apparently certain people had sat up and taken notice because they had now from the General Purposes Committee elected an Entertainment Tax Sub-Committee.

A month ago he did not go into the matter deeply because he wanted to see the reaction of the General Council. What concerned him was that on the paper prepared to submit to Parliamentary candidates, there was no mention of the 10d. seat, of which there were thousands in Sheffield suburbs.

He also gleaned the information that the Association did not know how many of the various-priced seats there were throughout the country, and he thought it was time that the Association had these statistics compiled.

"There is no doubt about it that we are not, as an association, as up to date with information of this kind as we ought to be. The time may arrive when, through the reduction of expenditure on the war, and also through the decreased business which is already taking place up and down the country in our industry, that the Chancellor will be looking round for ways and means to remedy the decreased revenue. He may think that if he gave a little rebate in entertainment tax it may encourage people to go to kinemas and keep up the standard of money expected from the industry.

"The association should be in a position," Coun. GENT went on to say, "if the Chancellor said they were prepared to grant, say, a reduction of two million pounds, to offer a plan how they could best deal with it. That was his purpose in bringing forward this notice of motion in the General Council. It [illegible] that if the association prepared an alternative plan to that of the Treasury it may be the accepted one. Anyway, it was far preferable to having to do things in a rush before Budget Day," he added.

Mr. WRIGHT (Doncaster) said it was a terrific muddle last time.

Doncaster Sub-Committee

PARTICULARS of the set-up of the new Doncaster Sub-Committee were supplied by Mr. WRIGHT, who said he had been appointed by the committee to represent them on the Sheffield branch. George Brocklesby had been appointed chairman, Mr. Middleton vice-chairman, and H. Brocklesby secretary. There was not a large number of independent exhibitors in the area, he said, but circuits had been asked to appoint representatives to attend meetings.

Coun. GENT said he was glad that the committee had been formed. He and the secretary, Arnold Favell, had attended at Matlock a meeting of the Chesterfield and District Cinema Proprietors' and Managers' Association. They were a very happy crowd, and worked in close harmony with the licensing authorities. If the Doncaster committee carried on in a similar way they could be assured of success.

Mr. WHITE stated that a Doncaster member had said that if a question of appeal against reassessments reached Quarter Sessions he would not be a party to it. He had been involved in an appeal of this kind in the North which was hopeless, and it had cost more than £1,000. Another member had said he would get the services of an expert valuer and report progress at the next meeting.

Sympathetic

IN his report on meetings with Sheffield Parliamentary candidates to discuss a reduction in entertainment tax and other matters, the CHAIRMAN said the sub-committee appointed had very pleasant talks with both the major parties.

In regard to the tax, candidates did stress the fact that when the Chancellor was in a position to reduce taxation the industry would receive a fair crack of the whip.

British Films

They found that the candidates as a whole were very much on their toes in regard to the supply of British films.

In regard to S.O., the delegates mentioned that whilst it did not affect Sheffield at present, the time may arrive when the public might demand S.O., and it was pointed out that there were discrepancies throughout the country regarding the charity clause, which varied from a small amount per seat to 12½ per cent. of the takings after deducting entertainment tax, which was uneconomic from a business point of view. His own reaction was that quite good work was done through the interviews.

"A.V.'s" Assurance

E. C. CLAYTON said he was really amazed at the knowledge A. V. Alexander, since re-elected to Parliament, had shown in regard to British films. He seemed thoroughly conversant with the subject. There was no doubt that they were well and sympathetically received, and he was sure that nothi but good could come out of it.

The SECRETARY said that in regard the charity clause, Mr. Alexander s that he believed his Party (Labo would take the line that it should uniform throughout the country. T policy was that what was good for was good for another.

DAVID HEUGHAN said he certai hoped that could come about.

W. C. HARTE, vice-chairman, said had interviewed candidates in Roth ham, and it was stated that Doncas candidates had also been interviewe

A Chesterfield candidate had repl by letter that there was a gene policy of reduction in taxation as s as possible.

Sheffield Kinema Ball

IT was agreed to hold a big Kine Ball at the Cutlers' Hall, Sheffie on March 5, 1946. Efforts would made to try and get it as near possible to the pre-war standard, e to the extent of fancy dress if nec sary. Coun. HAROLD GENT said t during the war a great deal had b done for various funds and it thought it was time to help themselv Proceeds would be devoted to Sheffield C.T.B.F., of which Mr. Ki ham is chairman.

The Best Advertisemen

WHEN mentioning the fact t there was a move to get ex paper for advertising purposes, Co GENT said that in regard to Sheffi suburban halls, he thought they w not waste money by using large post They had found during the last years they had managed exceedin well by not using a tremendous num of posters.

His own view was that the b advertisement was the comfort cleanliness of halls, coupled with films shown.

The next meeting will be held September 28, when it was hoped t the C.E.A. president, Mr. Scarboro would be able to attend. Efforts be made to try and arrange a lunch to precede the meeting. If suit catering arrangements can be arran

Universal's Latest

Lou Costello and Alan Curtis find plenty of trouble in Universal's THE NAUGHTY NINETIES, for G.F.D. release.

'CANDIDATES WERE ON THEIR TOES ABOUT BRITISH FILMS'

GILBERT CHURCH & J. C. JONES

present

"THE LAND OF THE SPRINGBOK"

Length : 3,305 ft. **Reg. No. BR/E. 8351**

A British Quota Feature of Quality

A Featurettes Ltd. Production **Direction : Victor M. Gover**

July 13	**ODEON THEATRE Leicester Square, W.1**	**3 WEEKS**
July 29	**THE ASTORIA Charing Cross Rd., W.1**	**2 WEEKS**
July 29	**THE METROPOLE Victoria, S.W.**	**1 WEEK**
Aug. 6	**ENTIRE A.B.C. CIRCUIT**	

ONWARDS

FURTHER QUALITY QUOTA

PRODUCTIONS WILL BE ANNOUNCED SHORTLY

WORLD'S RIGHTS CONTROLLED BY:

AMBASSADOR

FILM PRODUCTIONS LIMITED

Telephone : Gerrard 3872/3

179 WARDOUR STREET, LONDON, W.1

Telegrams : Ambafilm, Rath, London

WILLIA M C

produ ion pres

Ja

RI

A HISTORY
MAKING

UNITED ARTISTS

RELEASE

PORTER
WALLACE

Screenplay

From a sto

First week's figures—110% of all Previous R

CAGNEY

resents

ames CAGNEY

SYLVIA SIDNEY

in

a story of immense dramatic impact in a world of mystery, intrigue and oriental vengeance!

OOD on the SUN

AL . JOHN EMERY . ROBERT ARMSTRONG

FORD . ROSEMARY DE CAMP . JOHN HALLORAN

by Lester Cole. Additional Scenes by Nathaniel Curtis.

by Garrett Fort. Directed by FRANK LLOYD.

---

cords at London Pavilion—the HIGHEST EVER!

From Our Letter Bag:—

Northern Circuit Manager Says "Showmanship Does Pay Every Time"—It will be Needed More than Ever Soon

I WAS extremely surprised to note the comment made by a colleague on the C.E.A. General Council.

I refer, of course, to Mr. Whittell's remark regarding publicity. Regarding the point of expense, in 1932, when I was a circuit manager, my allowance for publicity purposes—apart from normal bill-matter—was 10s per week.

In 1932 I was a runner-up in the first year of the KINE. Showmanship Contest, winner in 1933, and again a runner-up in 1934.

Having attained an executive position, I very much regret that I am now prevented from taking part in showmanship contests. I would very much appreciate a movement to institute an honorary membership of the Company of Showmen, as would, I feel sure, many others similarly placed.

From personal experience over a number of years, I maintain that publicity pays. From the manager's "goodnight" to a patron, to one line in his local newspaper, publicity is being called into use. Handled by a true showman, it pays dividends to employee and employer alike. As you know yourself, expense and results are not always synonymous. Personal effort on the part of a manager cannot be measured in terms of pounds, shillings and pence, but the outcome of that effort may be seen in hard cash via the box office.

In spite of criticism, I know a great many managers who would never agree that showmanship does not reap benefits.

I have generally found that those who are apt to decry publicity and deprecate showmanship usually are incapable of showing initiative in that line and are too lazy to try.

I would like to see a better showing given to independent managers in the Showmanship pages of the KINE., although I am glad to note that prizes have been doubled for them.

The time is not far distant when, as never before, showmanship will be needed to maintain business at an economic level.

The man who possesses flair for publicity will be worth his weight in gold to an employer, and need never fear lack of good openings in the trade.

DENNIS C. WALLS, General Manager, J. F. Emery Circuit, 26, Cross Street, Manchester 2.

The KINE. agrees with Dennis Walls in wanting to see more independent exhibitors in the Showmanship pages of this journal. Entries are considered entirely on merit and it may be that circuit managers are helped more by their well-organised publicity departments. Hence their preponderance among entries for the KINE. Showmanship Competition. It was to encourage independents that the KINE. recently announced it would double its monthly awards if independents won them.—ED.

HELPING HAND WANTED FOR CROWD PLAYERS

COULD not the film Industry do something concrete in regard to the crowd artist?

Surely some system could be organised whereby each of these people could have a chance of at least a day's work in a week.

It is heartrending to watch these people crowding outside the casting offices in Charing Cross Road day in and day out begging for a day's work.

L. L., London.

Several independent kinemas in Bristol are solving the holiday difficulty by closing down for one week and so enabling the entire staff to take its holiday at the same time.

So far, the plan has worked very satisfactorily.

Butchers—and British

Helen Hill sings several numbers in Butcher's HOME SWEET HOME

"Foster the Showman Mentality Among Our Younger Managers"

MY learned colleague E. H. Whittell's views will, I am sure, cause the uplifting of many eyebrows.

Publicity of any legitimate nature is the lifeline of every business.

Wherever one turns, the merits of the products of countless advertisers are extolled. In America, in particular, the cult of publicity is carried to astronomical proportions. If, then, shrewd brains in all businesses, are unanimous in appreciation of the value of all kinds of publicity, as evinced by the evidence on every hand, how can any method whereby the merits of the product on offer is brought to the attention of the prospective buyer, be decried?

Much of the publicity put over by the novice in our business may be trite, but most of it will register with a resultant appreciation at the box-office.

Personally, I consider that every encouragement should be given to foster the "showman" mentality in all young managers.

A reversal to the "one six-sheet," "one set of stills" idea spells extinction to a show in competition with more alert opposition.

A word in conclusion, Barnum did get them in!

TOM ALLISON, Manager, the Picturedrome, Curzon Street, Burton-on-Trent.

St. Austell Proprietor who Opposed S.O.

The death of Henry John Watkins, aged 68, of Tregarne Lodge, St. Austell, until recently the proprietor of the Capitol Theatre occurred at his residence on July 18. He leaves a widow and three daughters and a son.

Watkins has resided in the town for over 40 years and at one time was proprietor of the Savoy Theatre. He was opposed to Sunday kinemas.

We are anxious to express our sincere thanks to the Directors of Odeon Theatres Limited for their great kindness in offering us temporary facilities at the Odeon, Marble Arch, following on the fire at our premises on July 10th.

The helping hand extended has enabled us to take steps to ensure normal production almost immediately.

ACE PUBLICITY

Ace Publicity Co., Ltd., 55, Warren St., W.1. Euston 5351

An associate company of Leon Goodman Displays Ltd.

Columbia Fantasy

Evelyn Keyes, Cornel Wilde and Phil Silvers as they appear in Columbia's A THOUSAND AND ONE NIGHTS, photographed in Technicolor

Kinema Shares are Weaker After Election Market Slump

PRECAUTIONARY marking down, followed by some selling after the Election result, brought down prices of kinema shares, in some cases by sizeable amounts.

Odeon 5s. ordinary dropped 2s. 9d. to 37s. 6d., while Gaumont-British 10s. ordinary fell 1s. 6d. to 18s. 6d., and the "A" ordinary 9d. to 9s. 4½d. A.B.P.C. 5s. ordinary declined 2s. 1½d. to 20s.

Outside the big groups, A.P.P.H. ordinary, at 27s., were 9d. lower; B. and D. fell 6d. to 21s. 6d.; Moss 1s. to 39s. 6d.; Stoll 1s. to 15s. 9d.; Twentieth Century 4½d. to 2s. 10½d.; and Union Cinemas first pref. 6d. to 21s. 6d.

The two bright features in the list were provided by overseas issues. African Theatres rose 2s. to 73s., and Kinemas 5s. ordinary 4½d. to 9s. 4½d.

Gangster Drama

Anne Jeffreys and Lawrence Tierney in the Monogram production DILLINGER, distributed by Pathe

DUFAY-CHROMEX SCHEME IS APPROVED

THE capital reconstruction scheme of Dufay-Chromex was approved at meetings of first preference and ordinary shareholders last week on a show of hands, but a poll was demanded.

The result will be announced in due course.

Sir Malcolm Stewart, who seconded the resolution at the meeting of the first preference shareholders, asked for cordial support for the proposals. In his opinion, the reorganisation of the capital had been overdue for years, but the directors had been waiting until they had obtained the result of their work, and they were now in that position.

The company, he added, had been through dark and difficult days, but he believed that it had now achieved a turnover of close on £1,000,000 per annum.

African Theatres

African Theatres announces that it is discontinuing the arrangements for the transmission of shares to South Africa, in conformity with the decision of the Transvaal Chamber of Mines.

Consequently no more applications for share certificates to be issued in Johannesburg against transfers lodged with the London office will be accepted.

Kine. Profits Fall

A fall in net profits to £12,313 from £19,111 in the year ended January 31 last is reported by Aberdeen Picture Palaces.

The dividend is maintained at 20 per cent., and after writing £10,450 off properties a balance of £12,544 goes forward.

London and District Pays 10 Per Cent.

AT the annual meeting of London and District Cinemas, Ltd., N. W. Wild, the chairman, recalled that at the last annual meeting he said that "after August, 1944, takings improved, but they did not reach the standard of the previous year."

This reduction and increased working expenses, he added, were reflected in the reduced profit of the kinemas in the year ended January 1, 1945.

Earnings of £23,684 compared with £33,556 for the previous year, and £39,211 for the year ended January 31, 1943. The net profit amounted to £2,261, out of which a 10 per cent. dividend absorbed £2,000, leaving the carry forward a little higher at £2,754.

R. B. Wainwright, a managing director, said "With the termination of hostilities in Europe and the freedom from aerial attack, other attractions are competing with kinemas, and as picturegoers are becoming more selective, the business is becoming more competitive.

"The company's circuit," added Mr. Wainwright, "is small, and although we are in a position to present first-run release films, except at two of our kinemas, the outlook for dividend must depend upon the company being able successfully to compete with the larger circuits."

The company owned seven kinemas.

Hoyts Revenue Doubled

A net profit of £165,165 for the past year is reported by Hoyts Theatres, Ltd., of Australia.

Annual revenue has risen through the war years from £1,464,733 to £2,906,530, and its net profit was almost doubled.

Depreciation charges are now £109,600 compared with £81,600 in 1939.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	73/-	+ 2/-
Assoc.Brit.Pic.Corp.5/-Ord.	20/-	— 2/1½
,, 6% Pref.	27/3	— -/6
,, 4½% Debs. ..	£105	— £2½
A.P.P.H. Ord.	27/-	— -/9
Brit. & Dom. Films (12/-)	21/6	— -/6
Brit. Lion 7½%Pref.10/-	12/9	— -/3
Capital Prov. News 5/- ..	5/6	+ -/3
Cine. Television Dfd. (6d.)	8/6	— -/3
Dufay-Chromex 5/- Ord.	3/10½	— -/3
Gaumont-British Ord. 10/-	18/6	— 1/6
,, "A" Ord. (5/-) ..	9/4½	— -/9
,, 5½% 1st Pref. ..	22/9	— -/6
,, 4½% Debs. ..	£104	+15/-
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£104½	—10/-
Kinemas (5/-) Ord. ..	9/4½	+ -/4½
Mde. Tussaud 1/- Def. ..	3/6	—
,, £1 Prefd. Ord. ..	24/3	+ -/3
Moss Empires £1 Ord. ..	39/6	—1/-
,, £1 Cum. Pref. ..	23/3	— -/6
Odeon 5/- Ord. ..	37/6	— 2/9
,, 6% Pref.	26/6	+ -/4½
,, 5% Debs.	£104½	—
P.C.T. 10% Cum. Pref. ..	36/-	+ -/6
,, 7½% "A" Pref. £1	30/6	— -/6
,, 7½% "B" Pref. £1	29/9	— -/7½
,, Const. 7% Pref. ..	27/-	— -/3
Scophony (5/-)	5/4½	—
Sound City (Films)6% Pref.	15/9	—
Stoll Th. Corp.	15/9	— 1/-
Twentieth Cent. Ord. (5/-)	2/10½	— -/4½
,, 6% Pref. (10/-) ..	7/6	— -/4½
Union Cinemas 1st Pref.	21/6	— -/6
,, 2nd Pref.	22/-	—

£1 shares unless otherwise stated.

Majestic Theatre Dividends

Net income for the year ended March 31 of Majestic Theatre Corporation, Ltd., amounted to £19,059.

Six per cent. preference dividend takes £3,581 and the ordinary dividend of 6 per cent. absorbs £3,000.

Other disbursements include £2,049 to reserve for depreciation, £9,534 taxation, £207 provision for War Damage Insurance.

Balance carried forward is £1,792 as against £1,104 last year.

DUFAY-CHROMEX LIMITED

Synopsis of Chairman's Speech at Eighth Annual General Meeting of Members, held on Wednesday, July 25th, 1945.

Sir Herbert E. Morgan, K.B.E., who presided, said :—

THE ACCOUNTS.

Trading Profit excluding Polyfoto (England) Ltd., £82,719. Total Trading Profit, £146,989. Provision for Taxation, £39,270. Provision for Contingencies, £50,000. Net Profit after making above reserve and without Polyfoto dividend, £57,719, against last year's £23,243 (including £3,165 from Polyfoto (England) Ltd).

Directors recommend the whole Profit, £57,719, be carried to Reserve Account. Particular feature of Consolidated Balance Sheet is improvement in liquid position, Loans having been reduced by £101,846 to £155,529, and Cash at Bank and in Hand having been increased by £47,184 to £107,307. Taxation charges based upon profit of the Group for year have been provided for in full in accordance with the previous policy. Regarding Excess Profits Tax position of the Group negotiations are proceeding but finality has not yet been reached. In arriving at the Provision for Taxation the Company has utilised past Deficiencies to an amount of approximately £82,000. So far as can at present be computed there remain Deficiencies in excess of this amount to be absorbed before the Group becomes liable to payment of Excess Profits Tax.

REMARKABLE RECORD OF ACHIEVEMENT.

All Service Departments were served. Large volume of manufacture supplied to H.M. Government have been in use over whole combat area. Nearly all products supplied were developed by Company and all plant required made on Company's premises. Production ranged from plastic wave guides to jettison petrol tanks, plastic signalling wands for landing planes on aircraft carriers to giant Dufaycolor aerial maps of size never before attempted, Dufaycolor for study of Penicillin and deep burns, Dufaycolor for Marine Navigation Camouflage and Gunnery observation courses, and for the Petroleum Warfare Department, etc. The Company has been probably the World's largest supplier of glass substitutes and light filters. Nearly every ship in the Royal Navy and Merchant Marine, nearly every bomber and submarine uses the Company's light filters. Dufay Portrait has been added to Dufay Airphoto with most gratifying results.

Eighty-six per cent. turnover increase over the Company's previous year's sales.

Polyfoto turnover also has substantially increased.

HEAVY DEMAND PERSISTING—MOST ENCOURAGING PROSPECTS.

Large Contracts for products adapted to rehabilitation work are being executed, and plants working to capacity. The demand for 35-mm. Dufaycolor from home and abroad is very substantial. To satisfy anticipation demand and expand exports additional plant necessary. Preparation for expanding Company's activities in advanced stage and already manufacturing finest 35-mm. Strip Projector in existence.

TRIBUTE TO MR. DAPONTE & STAFF.

Special tribute must be paid to Mr. Demetre Daponte, responsible for adjusting business to war-time production, having succeeded in converting resources in way that seemed scarcely possible.

The report was adopted and a vote of thanks was accorded to the chairman, directors and staff on the motion of Sir P. Malcolm Stewart, Bt., seconded by Mr. Arthur Forwood, and supported by the Rt. Hon. Lord Mottistone.

Separate meetings of the First Preference shareholders and the Ordinary shareholders, and also an extraordinary general meeting of the Company were subsequently held to consider a scheme of arrangement for the reconstruction of the capital of the Company. Sir Herbert Morgan again presided.

Sir P. Malcolm Stewart, Bt., said that he hoped shareholders would give their most cordial support to the proposals for the reorganisation of the capital which, in his opinion, had been overdue for years.

The scheme was approved at each meeting on a show of hands and a poll was demanded, the result of which will be announced in the Press in due course.

The proceedings terminated with a vote of thanks to the chairman, proposed by Mr. B. L. Drake.

From Our Letter Bag:—

Northern Circuit Manager Says "Showmanship Does Pay Every Time"—It will be Needed More than Ever Soon

I WAS extremely surprised to note the comment made by a colleague on the C.E.A. General Council.

I refer, of course, to Mr. Whittell's remark regarding publicity. Regarding the point of expense, in 1932, when I was a circuit manager, my allowance for publicity purposes—apart from normal bill-matter—was 10s per week.

In 1932 I was a runner-up in the first year of the KINE. Showmanship Contest, winner in 1933, and again a runner-up in 1934.

Having attained an executive position, I very much regret that I am now prevented from taking part in showmanship contests. I would very much appreciate a movement to institute an honorary membership of the Company of Showmen, as would, I feel sure, many others similarly placed.

From personal experience over a number of years, I maintain that publicity pays. From the manager's "goodnight" to a patron, to one line in his local newspaper, publicity is being called into use. Handled by a true showman, it pays dividends to employee and employer alike. As you know yourself, expense and results are not always synonymous. Personal effort on the part of a manager cannot be measured in terms of pounds, shillings and pence, but the outcome of that effort may be seen in hard cash via the box office.

In spite of criticism, I know a great many managers who would never agree that showmanship does not reap benefits.

I have generally found that those who are apt to decry publicity and deprecate showmanship usually are incapable of showing initiative in that line and are too lazy to try.

I would like to see a better showing given to independent managers in the Showmanship pages of the KINE., although I am glad to note that prizes have been doubled for them.

The time is not far distant when, as never before, showmanship will be needed to maintain business at an economic level.

The man who possesses flair for publicity will be worth his weight in gold to an employer, and need never fear lack of good openings in the trade.

DENNIS C. WALLS, General Manager, J. F. Emery Circuit, 26, Cross Street, Manchester 2.

The KINE. agrees with Dennis Walls in wanting to see more independent exhibitors in the Showmanship pages of this journal. Entries are considered entirely on merit and it may be that circuit managers are helped more by their well-organised publicity departments. Hence their preponderance among entries for the KINE. Showmanship Competition. It was to encourage independents that the KINE. recently announced it would double its monthly awards if independents won them.—ED.

HELPING HAND WANTED FOR CROWD PLAYERS

COULD not the film Industry do something concrete in regard to the crowd artist?

Surely some system could be organised whereby each of these people could have a chance of at least a day's work in a week.

It is heartrending to watch these people crowding outside the casting offices in Charing Cross Road day in and day out begging for a day's work.

L. L., London.

Several independent kinemas in Bristol are solving the holiday difficulty by closing down for one week and so enabling the entire staff to take its holiday at the same time.

So far, the plan has worked very satisfactorily.

Butchers—and British

Helen Hill sings several numbers in Butcher's HOME SWEET HOME

"Foster the Showman Mentality Among Our Younger Managers"

MY learned colleague E. H. Whittell's views will, I am sure, cause the uplifting of many eyebrows.

Publicity of any legitimate nature is the lifeline of every business.

Wherever one turns, the merits of the products of countless advertisers are extolled. In America, in particular, the cult of publicity is carried to astronomical proportions. If, then, shrewd brains in all businesses, are unanimous in appreciation of the value of all kinds of publicity, as evinced by the evidence on every hand, how can any method whereby the merits of the product on offer is brought to the attention of the prospective buyer, be decried?

Much of the publicity put over by the novice in our business may be trite, but most of it will register with a resultant appreciation at the box-office.

Personally, I consider that every encouragement should be given to foster the "showman" mentality in all young managers.

A reversal to the "one six sheet," "one set of stills" idea spells extinction to a show in competition with more alert opposition.

A word in conclusion, Barnum did get them in!

TOM ALLISON, Manager, the Picturedrome, Curzon Street, Burton-on-Trent.

St. Austell Proprietor who Opposed S.O.

The death of Henry John Watkins, aged 68, of Tregarne Lodge, St. Austell, until recently the proprietor of the Capitol Theatre occurred at his residence on July 18. He leaves a widow and three daughters and a son.

Watkins has resided in the town for over 40 years and at one time was proprietor of the Savoy Theatre. He was opposed to Sunday kinemas.

We are anxious to express our sincere thanks to the Directors of Odeon Theatres Limited for their great kindness in offering us temporary facilities at the Odeon, Marble Arch, following on the fire at our premises on July 10th.

The helping hand extended has enabled us to take steps to ensure normal production almost immediately.

ACE PUBLICITY

Ace Publicity Co., Ltd., 55, Warren St., W.1. Euston 5351

An associate company of Leon Goodman Displays Ltd.

Columbia Fantasy

Evelyn Keyes, Cornel Wilde and Phil Silvers as they appear in Columbia's A THOUSAND AND ONE NIGHTS, photographed in Technicolor

Kinema Shares are Weaker After Election Market Slump

PRECAUTIONARY marking down, followed by some selling after the Election result, brought down prices of kinema shares, in some cases by sizeable amounts.

Odeon 5s. ordinary dropped 2s. 9d. to 37s. 6d., while Gaumont-British 10s. ordinary fell 1s. 6d. to 18s. 6d., and the "A" ordinary 9d. to 9s. 4½d. A.B.P.C. 5s. ordinary declined 2s. 1½d. to 20s.

Outside the big groups, A.P.P.H. ordinary, at 27s., were 9d. lower; B. and D. fell 6d. to 21s. 6d.; Moss 1s. to 39s. 6d.; Stoll 1s. to 15s. 9d.; Twentieth Century 4½d. to 2s. 10½d.; and Union Cinemas first pref. 6d. to 21s. 6d.

The two bright features in the list were provided by overseas issues. African Theatres rose 2s. to 73s., and Kinemas 5s. ordinary 4½d. to 9s. 4½d.

Gangster Drama

Anne Jeffreys and Lawrence Tierney in the Monogram production DILLINGER, distributed by Pathe

DUFAY-CHROMEX SCHEME IS APPROVED

THE capital reconstruction scheme of Dufay-Chromex was approved at meetings of first preference and ordinary shareholders last week on a show of hands, but a poll was demanded.

The result will be announced in due course.

Sir Malcolm Stewart, who seconded the resolution at the meeting of the first preference shareholders, asked for cordial support for the proposals. In his opinion, the reorganisation of the capital had been overdue for years, but the directors had been waiting until they had obtained the result of their work, and they were now in that position.

The company, he added, had been through dark and difficult days, but he believed that it had now achieved a turnover of close on £1,000,000 per annum.

African Theatres

African Theatres announces that it is discontinuing the arrangements for the transmission of shares to South Africa, in conformity with the decision of the Transvaal Chamber of Mines.

Consequently no more applications for share certificates to be issued in Johannesburg against transfers lodged with the London office will be accepted.

Kine. Profits Fall

A fall in net profits to £12,313 from £19,111 in the year ended January 31 last is reported by Aberdeen Picture Palaces.

The dividend is maintained at 20 per cent., and after writing £10,450 off properties a balance of £12,344 goes forward.

London and District Pays 10 Per Cent.

AT the annual meeting of London and District Cinemas, Ltd., N. W. Wild, the chairman, recalled that at the last annual meeting he said that "after August, 1944, takings improved, but they did not reach the standard of the previous year."

This reduction and increased working expenses, he added, were reflected in the reduced profit of the kinemas in the year ended January 1, 1945.

Earnings of £23,684 compared with £33,556 for the previous year, and £39,211 for the year ended January 31, 1943. The net profit amounted to £2,261, out of which a 10 per cent. dividend absorbed £2,000, leaving the carry forward a little higher at £2,754.

R. B. Wainwright, a managing director, said "With the termination of hostilities in Europe and the freedom from aerial attack, other attractions are competing with kinemas, and as picturegoers are becoming more selective, the business is becoming more competitive.

"The company's circuit," added Mr. Wainwright, "is small, and although we are in a position to present first-run release films, except at two of our kinemas, the outlook for dividend must depend upon the company being able successfully to compete with the larger circuits."

The company owned seven kinemas.

Hoyts Revenue Doubled

A net profit of £165,165 for the past year is reported by Hoyts Theatres, Ltd., of Australia.

Annual revenue has risen through the war years from £1,464,733 to £2,906,530, and its net profit was almost doubled.

Depreciation charges are now £109,600 compared with £81,600 in 1939.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	73/-	+ 2/-
Assoc.Brit.Pic.Corp.5/-Ord.	20/-	— 2/1½
,, 6% Pref.	27/3	— -/6
,, 4½% Debs. ..	£105	— £2½
A.P.P.H. Ord.	27/-	— -/9
Brit. & Dom. Films (12/-)	21/6	— -/6
Brit. Lion 7½% Pref.10/-	12/9	— -/3
Capital Prov. News 5/- ..	5/6	+ -/3
Cine. Television Dfd. (6d.)	8/6	— -/3
Dufay-Chromex 5/- Ord.	3/10½	— -/3
Gaumont-British Ord. 10/-	18/6	— 1/6
,, "A" Ord. (5/-) ..	9/4½	— -/9
,, 5½% 1st Pref. ..	22/9	— -/6
,, 4½% Debs. ..	£104	+15/-
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£104½	—10/-
Kinemas (5/-) Ord. ..	9/4½	+ -/4½
Mde. Tussaud 1/- Def. ..	3/6	—
,, £1 Prefd. Ord. ..	24/3	+ -/3
Moss Empires £1 Ord. ..	39/6	—1/-
,, £1 Cum. Pref. ..	23/3	— -/6
Odeon 5/- Ord. ..	37/6	— 2/9
,, 6% Pref.	26/6	+ -/4½
,, 5% Debs.	£104½	—
P.C.T. 10% Cum. Pref. ..	36/-	+ -/6
,, 7½% "A" Pref. £1	30/6	— -/6
,, 7½% "B" Pref. £1	29/9	— -/7½
,, Const. 7% Pref. ..	27/-	— -/3
Scophony (5/-)	5/4½	—
Sound City (Films)6% Pref.	15/9	—
Stoll Th. Corp.	15/9	— 1/-
Twentieth Cent. Ord. (5/-)	2/10½	— -/4½
,, 6% Pref. (10/-) ..	7/6	— -/4½
Union Cinemas 1st Pref.	21/6	— -/6
,, 2nd Pref.	22/-	—

£1 shares unless otherwise stated.

Majestic Theatre Dividends

Net income for the year ended March 31 of Majestic Theatre Corporation, Ltd., amounted to £19,059.

Six per cent. preference dividend takes £3,581 and the ordinary dividend of 6 per cent. absorbs £3,000.

Other disbursements include £2,049 to reserve for depreciation, £9,534 taxation, £207 provision for War Damage Insurance.

Balance carried forward is £1,792 as against £1,104 last year.

DUFAY-CHROMEX LIMITED

Synopsis of Chairman's Speech at Eighth Annual General Meeting of Members, held on Wednesday, July 25th, 1945.

Sir Herbert E. Morgan, K.B.E., who presided, said :—

THE ACCOUNTS.

Trading Profit excluding Polyfoto (England) Ltd., £82,719. Total Trading Profit, £146,989. Provision for Taxation, £39,270. Provision for Contingencies, £50,000. Net Profit after making above reserve and without Polyfoto dividend, £57,719, against last year's £23,243 (including £3,165 from Polyfoto (England) Ltd).

Directors recommend the whole Profit, £57,719, be carried to Reserve Account. Particular feature of Consolidated Balance Sheet is improvement in liquid position, Loans having been reduced by £101,846 to £155,529, and Cash at Bank and in Hand having been increased by £47,184 to £107,307. Taxation charges based upon profit of the Group for year have been provided for in full in accordance with the previous policy. Regarding Excess Profits Tax position of the Group negotiations are proceeding but finality has not yet been reached. In arriving at the Provision for Taxation the Company has utilised past Deficiencies to an amount of approximately £82,000. So far as can at present be computed there remain Deficiencies in excess of this amount to be absorbed before the Group becomes liable to payment of Excess Profits Tax.

REMARKABLE RECORD OF ACHIEVEMENT.

All Service Departments were served. Large volume of manufacture supplied to H.M. Government have been in use over whole combat area. Nearly all products supplied were developed by Company and all plant required made on Company's premises. Production ranged from plastic wave guides to jettison petrol tanks, plastic signalling wands for landing planes on aircraft carriers to giant Dufaycolor aerial maps of size never before attempted, Dufaycolor for study of Penicillin and deep burns, Dufaycolor for Marine Navigation Camouflage and Gunnery observation courses, and for the Petroleum Warfare Department, etc. The Company has been probably the World's largest supplier of glass substitutes and light filters. Nearly every ship in the Royal Navy and Merchant Marine, nearly every bomber and submarine uses the Company's light filters. Dufay Portrait has been added to Dufay Airphoto with most gratifying results.

Eighty-six per cent. turnover increase over the Company's previous year's sales.

Polyfoto turnover also has substantially increased.

HEAVY DEMAND PERSISTING—MOST ENCOURAGING PROSPECTS.

Large Contracts for products adapted to rehabilitation work are being executed, and plants working to capacity. The demand for 35-mm. Dufaycolor from home and abroad is very substantial. To satisfy anticipation demand and expand exports additional plant necessary. Preparation for expanding Company's activities in advanced stage and already manufacturing finest 35-mm. Strip Projector in existence.

TRIBUTE TO MR. DAPONTE & STAFF.

Special tribute must be paid to Mr. Demetre Daponte, responsible for adjusting business to war-time production, having succeeded in converting resources in way that seemed scarcely possible.

The report was adopted and a vote of thanks was accorded to the chairman, directors and staff on the motion of Sir P. Malcolm Stewart, Bt., seconded by Mr. Arthur Forwood, and supported by the Rt. Hon. Lord Mottistone.

Separate meetings of the First Preference shareholders and the Ordinary shareholders, and also an extraordinary general meeting of the Company were subsequently held to consider a scheme of arrangement for the reconstruction of the capital of the Company. Sir Herbert Morgan again presided.

Sir P. Malcolm Stewart, Bt., said that he hoped shareholders would give their most cordial support to the proposals for the reorganisation of the capital which, in his opinion, had been overdue for years.

The scheme was approved at each meeting on a show of hands and a poll was demanded, the result of which will be announced in the Press in due course.

The proceedings terminated with a vote of thanks to the chairman, proposed by Mr. B. L. Drake.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle
Bells of Rosarita (British Lion-Republic)—American.	68 min. (U)	Roy Rogers, "Gabby" Hayes, Dale Evans.	Jolly two-fisted outdoor musical with a sturdy plot, good tunes, popular stars and attractive guest artists.	**Capital Roy Rogers. Great for youngsters.**
Don Juan Quilligan (20th Century-Fox)—American.	75 min. (A)	William Bendix, Joan Blondell, Paul Silvers.	Screwy water-front comedy concerning the tangled love life of a slow-witted bargee. Story sketchy, but star in good form and support versatile.	**Safe comedy programmer. Nothing to harm youngsters.**
***Girls Please** (Equity)—British.	71 min. (A)	Sydney Howard, Jane Baxter, Moore Marriott.	Farcical comedy with a girls' school background. Originally trade shown by United Artists and reviewed in the KINE. issue of August 2, 1934.	**Useful reissue. Safe for youngsters.**
Identity Unknown (British Lion-Republic)—American.	70 min. (A)	Richard Arlen, Cheryl Walker, Roger Pryor.	Warm, exciting and unusual romantic comedy drama. Feminine appeal obvious.	**Very good "programmer." Safe for youngsters.**
Naughty Nineties, The (G.F.D.-Universal)—American.	75 min. (A)	Bud Abbott, Lou Costello, Lois Collier.	Mad, dizzy period romantic musical comedy extravaganza with a show-boat setting. Gags obvious, but stars in good form and staging colourful.	**Very good title and star comedy bet. Great for youngsters.**
Pieges (Studio One F.D.)—French.	75 min. (A	Maurice Chevalier, Erich von Stroheim, Pierre Renoir, Marie Dea.	Very intriguing murder mystery well worked out. Strong romantic angle and songs by Maurice Chevalier.	**Excellent specialised hall booking with wider potentialities on stellar grounds. Not for the family.**
***Queen of Hearts** (Equity)—British.	80 min. (U)	Gracie Fields. Enid Stamp-Taylor, John Loder.	Boisterous British farcical comedy with music. Originally trade shown by A.B.F.D. and reviewed in the "KINE." issue of February 20, 1936.	**Very good revival. Great for youngsters.**
Sporting Chance (British Lion-Republic)—American.	56 min. (A)	Jane Randolph, John O'Malley, Stephen Barclay.	Crisp and refreshingly ingenious romantic comedy drama revolving around a bustling American shipyard. Popular story and star staging good.	**Good general support. Nothing to harm youngsters.**
***That's a Good Girl** (Equity)—British.	83 min. (U)	Jack Buchanan, Elsie Randolph, Vera Pearce.	Light hearted comedy British musical, originally trade shown by United Artists and reviewed in the KINE. issue of October 5, 1933.	**Acceptable reissue for industrial and family halls.**
***True Glory, The** (Warner)—Anglo-American.	87 min. (A)	——	Brilliant official war documentary giving a mighty and complete recapitulation of the Western Front campaign from the planning of D-Day to the surrender of the German forces. Treatment and photography brilliant.	**Box-office documentary. Should not harm youngsters.**
X Marks the Spot (British Lion-Republic)—American.	56 min. (A)	Damian O'Flynn, Helen Parrish, Dick Purcell.	Fast-moving black market comedy crime melodrama. Story compact, action fast, light relief versatile and climax spectacular.	**Good average support. Safe for youngsters.**

* A British picture.

REVIEWS FOR SHOWMEN

The True Glory

Warner. Anglo-American (A). Directed by Carol Reed and Capt. Garson Kanin. 7,861 feet. Release not fixed.

A BRILLIANT official war documentary, presented by the Governments of Great Britain and the United States, giving a complete recapitulation of the Western Front campaign from the planning of D-Day to the final surrender of the German forces.

It opens with an appropriate speech by General Eisenhower and unfolds with clarity, precision and skill until victory is triumphantly recorded.

The officers and men of the three Services of the United Nations and the munition workers are given full credit. Great pains are taken to explain clearly and forcefully the successful Allied strategy. The highlights are the landing of the combined troops on the beaches of Normandy on June 6, 1944, the gruelling battle of Caen, the pivot of the whole attack, the glorious but unsuccessful airborne operation at Arnhem, and the meeting of the U.S. and Soviet troops on the banks of the Elbe in Berlin. The most poignant are new scenes of the horrors of the Belsen Concentration Camp.

The film, which has excellent commentary and first-rate photography, ends on a dignified and showmanlike note. It reminds all that the struggle is not yet won—there is still the conflict with Japan—and quietly emphasises the futility and horror of war. It is history as well as tremendous drama, and on this account alone demands universal exhibition. Box-office documentary.

Production.—Part documentary, part history and all drama, the film owes its well-balanced presentation to General Eisenhower, who rightly opposed the suggestion that each nation should make its own version of the D-Day landing and the crowded tale of victories that led to the final triumph. The whole affair was a combined operation, and the film, free from national bias and jostling, is the official and worthy chronicle.

As soon as Eisenhower's appropriate prologue is spoken, the blue-print of victory spectacularly unfolds and shows how teamwork led to an overwhelming air offensive against the enemy before, during and after D-Day; it stresses the big part played by the Royal and American Navies and the Merchant Navy on the key occasion, and the great assault on the beaches.

It also graphically tabulates the many reverses and victories which finally led to the complete destruction of the Nazi forces and the triumphant march of the Allies into Berlin. The lighter side is shown in the joy of the liberated.

There is, however, no boasting and the film appropriately ends with a prayer.

The editing and commentary is excellent. The photography, too, reaches a high standard, which is not surprising when it is remembered that 32 cameramen were killed, 16 reported missing and more than one hundred wounded in photographing the monumental and brilliant chronicle. It should be seen by all, including children, who, for the moment, are banned by the "A" certificate. True, it is life, or rather death in the raw, but its purpose justifies its horrors which, after all, are of man's own making.

Points of Appeal.—Subject, treatment, commentary, photography, title and text book quality.

X Marks the Spot

British Lion (Republic). American (A). Directed by George Sherman. Featuring Damian O'Flynn, Helen Parrish and Dick Purcell. 5,028 feet. Release not fixed.

FAST-MOVING comedy crime melodrama dealing with black market activity. The rough stuff, neatly interlaced with popular romance and music, is smartly timed and the spectacular climax is powerfully detonated by surprise. Compact vest-pocket "thick ear"; it is reasonably certain of mass appeal. Good average "support."

Story.—Eddie Delaney, private detective, decides to avenge the killing of his police sergeant father, killed while attempting to

Continued on page 33

SHOWMEN

GET READY

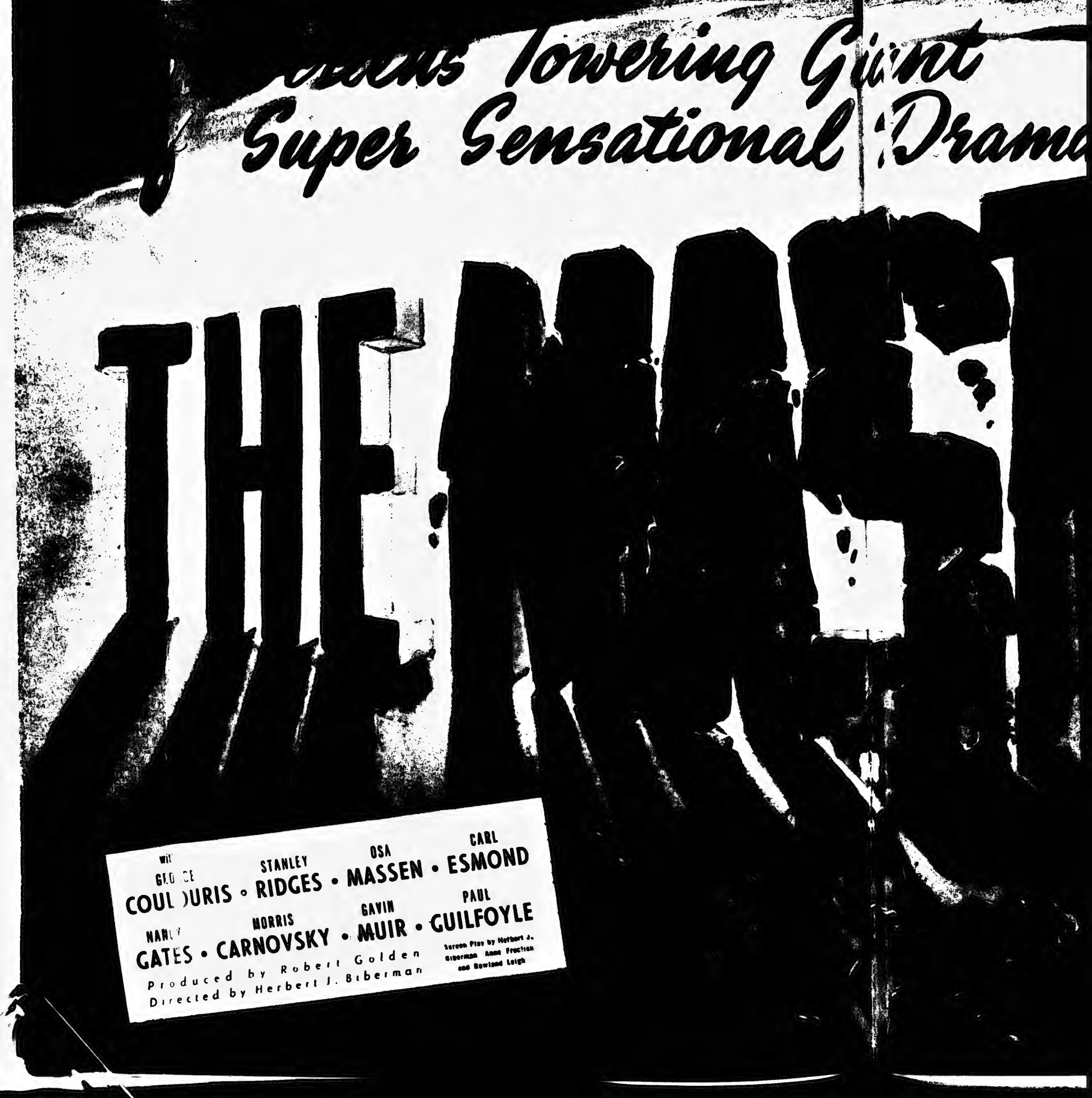
FOR THE NEXT BIG RKO CLEANUP

Here comes . . .

...acts Towering Giant

Super Sensational Drama

THE...



with

GEORGE COULOURIS • STANLEY RIDGES • OSA MASSEN • CARL ESMOND

NANCY GATES • MORRIS CARNOVSKY • GAVIN MUIR • PAUL GUILFOYLE

Produced by Robert Golden

Directed by Herbert J. Biberman

Screen Play by Herbert J. Biberman Anne Froelick and Rowland Leigh

ng Giint
onal !Drama!

Sia et
Drama!

RKO RADIO PICTURES

TRADE SHOW

STUDIO ONE, OXFORD STREET, on
THURSDAY, AUGUST 9th, at 10.30 a.m.

RKO RADIO PICTURES

Has an astonishing topicality . . . THE TIMES

An exciting, fast, completely topical film . . . WHAT'S ON

Tackling a burning topic with intelligence and tact . . DAILY EXPRESS

Is as topical as this morning's headlines . . . DAILY TELEGRAPH

An amazing piece of intelligent anticipation . . . EVENING STANDARD

. . . an exciting and excitement . . . an up-to-minute production . . . THE STAR

Significant piece of work . . EMPIRE NEWS

Eminently topical SUNDAY DESPATCH

RKO RADIO PICTURES

7 SIZZLING TUNES BY

ARY BARROSO • MARGARITA LECUONA
GABRIEL RUIZ • PEPE GUIZAR
CARLOS CASTELLANOS
ANTONIO FERNANDEZ
BOBBY COLLAZO

RK
RADIANT
LATIN
AND
Pan-A
with
PHILLIP
ROBERT
ERNEST TRUEX
Produced and Directed by
JOHN H. AUER
7 SIZZLING TUNES BY
ARY BARROSO • MARGARITA LECUONA
GABRIEL RUIZ • PEPE GUIZAR
CARLOS CASTELLANOS
ANTONIO FERNANDEZ
BOBBY COLLAZO
RKO RADIO PICTURES

RK

RADIANT

LATIN R

AND R

Real A

with

PHILLIP TERRY

ROBERT BENCHL

ERNEST TRUEX

Produced and Directed by
JOHN H. AUER

ISAB

IZZLING

UNES BY

RY BARROSO • MARGARITA LECUONA

ABRIEL RUIZ • PEPE GUIZAR

ARLOS CASTELLANOS

NTONIO FERNANDEZ

OBBY COLLAZO

AND ALL THESE HEADLINERS IN THE ONE PICTURE!

ROSARIO and ANTONIO World-famed wizards of the dance!

MIGUELITO VALDES Top-flight Cuban night-club star!

HAROLD and LOLA Sensational in their "Snake Dance"!

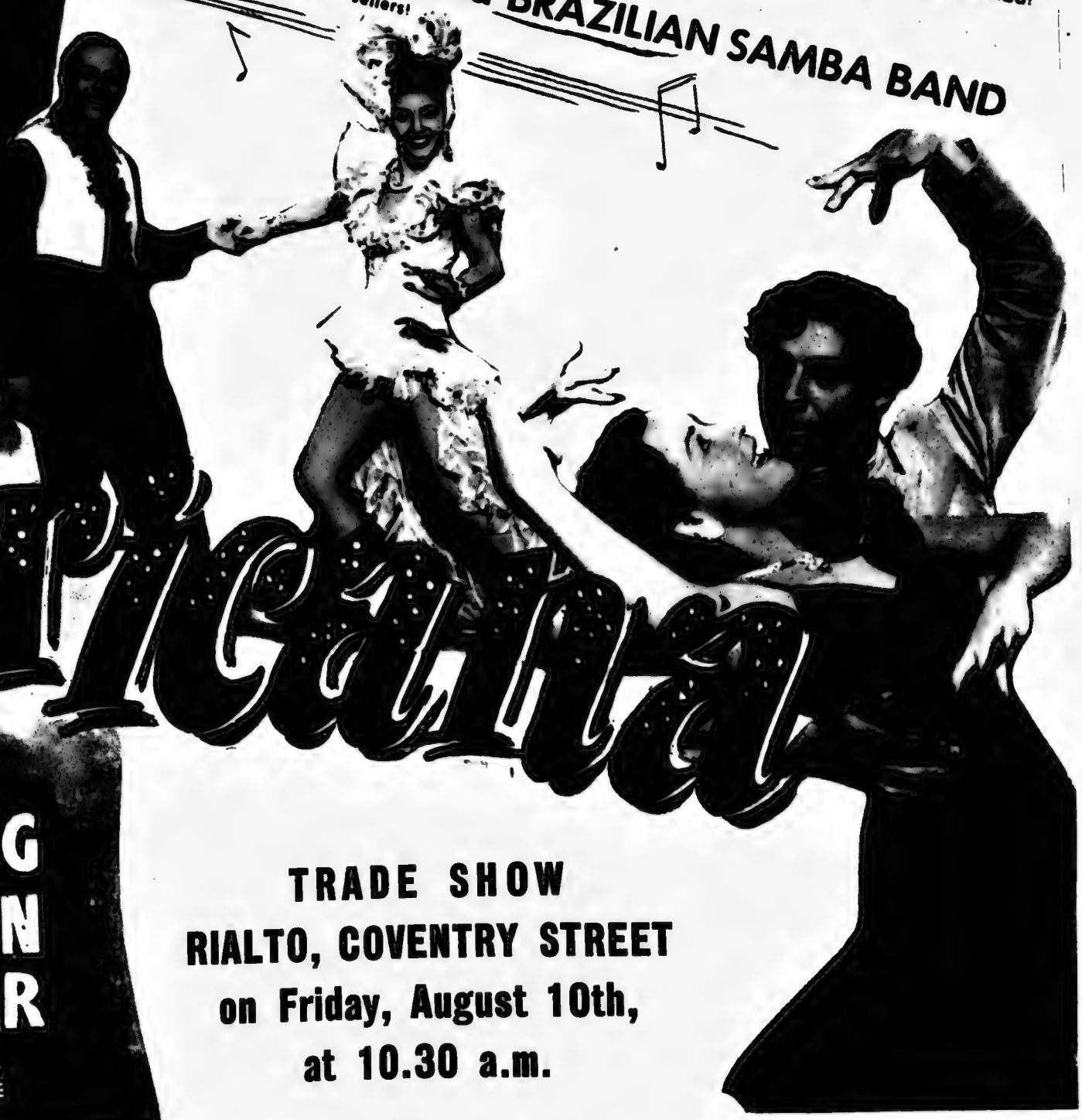
LOUISE BURNETT Amazing voice—hits C above high C!

CHINITA MARIN Porto Rican queen of sultry song!

CHUY CASTILLON and PADILLA SISTERS Mexico's marvelous singing trio!

CHUY REYES and HIS ORCHESTRA Keyboard king of the Rhumba!

NESTOR AMARAL and BRAZILIAN SAMBA BAND
See why his records are best sellers!



American

TRADE SHOW
RIALTO, COVENTRY STREET
on Friday, August 10th,
at 10.30 a.m.

The most unique murder mystery ever presented on the screen. . . . Full of thrills . . . suspense . . . excitement. . . . A box-office certainty everywhere.
RKO RADIO PICTURES

TRACE

with

John

LODER

June

DUPREZ

Michael

ST. ANGEL

Danny Kaye, brilliant star of "Up in Arms," makes his second starring appearance in Samuel Goldwyn's Technicolor comedy, "Wonder Man," which is already breaking records on its initial American runs. In this picture with Kaye is lovely Virginia Mayo, who scored in "The Princess and the Pirate." RKO Radio will Trade Show "Wonder Man" immediately following the arrival of the first print in this country.

REVIEWS—continued from page 22

prevent a robbery. John J. Underwood, owner of the stolen property, immediately approaches Eddie, who accepts the assignment, and with the help of Linda Ward, pretty assistant at a "juke box" exchange, finds the real killer.

Acting.—Damian O'Flynn is a good-looking Eddie, but lacks acting experience, and Helen Parrish is the somewhat colourless Linda. Fortunately, Dick Purcell, Jack LaRue and Neil Hamilton, all experienced old-timers, are in good form.

Production.—The picture is more serial-like than subtle, but, by accepting the opportunities for musical relief afforded by the heroine's unusual occupation and putting a real kick into the suspenseful and spectacular climax, it succeeds in measuring up to popular second-feature standard. Its compact footage is another good point. Photographically, it's first class.

Points of Appeal.—Exciting, if ingenuous plot, popular comedy touches, appropriate music, sensational climax, handy length, vigorous action and good title.

Don Juan Quilligan

20th Century-Fox. American (A) Directed by Frank Tuttle. Featuring William Bendix, Joan Blondell and Phil Silvers. 6,759 *feet. Release October* 29, 1945.

SCREWY comedy concerning the tangled love life of a slow-witted bargee, torn between two women, one attractive, the other an excellent cook. Wild complications, with the susceptible hero wriggling out of joint charges of bigamy and murder, are seldom played at a breathless pace, but William Bendix draws an amusing character in the lead and the supporting cast is shrewdly picked. The good team work, atmosphere and staging enable it to override its weak story and score sufficient laughs. In short, reliable, if slightly "under proof." Bendix. Safe comedy bet, particularlly for industrial and provincial halls.

Story.—Patrick Michael Quilligan, brawny, tongue-tied barge captain, meets Margie Mossrock, a girl with sex appeal and a laugh that reminds him of "his late mother." He promptly proposes. Shortly afterwards, he bumps into Lucy Blake, a plain girl whose superb cooking is another reminder of his mother. He also becomes engaged to her, but soon finds two fiancées a bit of a handful. While at a New Year party with Margie he is recognised by one of Lucy's neighbours, but MacHenny, his resourceful first mate, saves the situation. He declares that Pat is not Pat but a twin brother. Pat fails to profit by his escape and eventually finds himself married to Margie and Lucy. Mac then tries to dispose of the fictitious Michael, but things go wrong and he finishes up in dock, jointly charged with bigamy and murder. However, a tolerant judge gives him a break, but on his release he again becomes easy game for the girls.

Acting.—William Bendix acts with more restraint than usual, and contributes an amusing and consistent comedy portrayal as Pat. Joan Blondell, who, by the way, retains her figure and looks, and Mary Treen, register in contrast as Margie and Lucy, and Phil Silvers scores additional laughs as the resourceful Mac.

Production.—The picture starts off exceedingly well, but, after reaching the half-way mark it runs past itself. The body-snatching incident, with its gangster and court room sequel, tends to overload the plot and impede its pace. The complicated and somewhat crude penultimate gags and situations also mitigate against feminine appeal. But, happily, there is always William Bendix; his wit and humour guarantee the laughs for industrial theatres. By and large, a safe, well-mounted star comedy bet.

Points of Appeal.—Novel basic gag, good comedy portrayal by William Bendix, versatile support, colourful atmosphere, intriguing title and star values.

Bells of Rosarita

British Lion - Republic. American (U). Directed by Frank McDonald. Featuring Roy Rogers, "Gabby" Hayes and Dale Evans. 6,128 *feet. Release not fixed.*

JOLLY, two-fisted outdoor musical jamboree telling how Roy Rogers, famous featured player of horse opera, and a host of other Republic Western stars, thwart a plot to trick a pretty girl out of valuable ranch land. The main action takes place while a film unit is on location, and the novel approach puts new life into a time-honoured plot and situations. Capital Roy Rogers.

Story.—Sue Farnum inherits a ranch and circus from her father. William Ripley, an unscrupulous neighbour, covets Sue's property and claims it in payment of a debt. Roy Rogers and his company are on location at Sue's establishment and decide to help her. Gabby Whittaker, an old friend of the Farnum family, is certain that the money has been paid and both sides set out to find the receipt. Ripley wins the first round, but Roy and Republic's Western stars gang up on him and he finally comes to a sticky end. A big variety show and circus is then staged to put over the ranch as an orphanage for poor boys.

Acting.—Roy Rogers gives a virile and engaging portrayal as the singing Roy, Dale Evans is a talented and attractive Sue, Grant Withers is in his element as Ripley, and "Gabby" Hayes is always good for a laugh.

Production.—Novelty values, represented by scenes showing a "Western" in production, sometimes complicate the story, but the main result is, nevertheless, hard hitting, exciting, laughable and tuneful outdoor musical. The guest artistes are Wild Bill Elliott, Allan Lane, Donald Barry, Robert Livingston, Sunset Carson, and the Sons of the Pioneers.

Points of Appeal.—Good performance by Roy Rogers, intriguing "on location" asides, guest stars, tuneful numbers, big school children angle and obvious star values.

A Sporting Chance

British Lion-Republic. American (A). Directed by George Blair. Featuring Jane Randolph, John O'Malley and Stephen Barclay. 5,017 *feet. Release not fixed.*

CRISP though ingenuous romantic comedy drama of a bustling American shipyard. It focuses on a "poor little rich girl" who has to make good in industry before she can benefit by a wealthy uncle's will. Her short apprenticeship and stormy love life lead to a lively and agreeable mixture of laughs, tiffs, fights and thrills. Good general support.

Story.—When Bill Reardon, a self-made shipping magnate, dies he leaves his estate to his pampered niece, Pamela Herrick, on condition that she takes a job in his shipyards and holds it down by merit for a year. Steve Walker, Reardon's young assistant and executor, is to be the sole judge. Rather than accept any favours from Steve, Pamela runs off and takes a room in a cheap boarding-house and works under an assumed name. Ted Cummings, a brawny young ship-builder, falls for Pamela, but meanwhile, Steve changes his opinion of the once-pampered Pamela and becomes Ted's rival. Their rivalry finally leads to a rough house and a fire, but in the end Pamela gets her fortune and Steve gets her.

Acting.—Jane Randolph has looks, vitality and class as Pamela. John O'Malley and Stephen Barclay are adequate as Steve and Ted, and Edward Gargan and Maxine Semon amuse in comedy rôles.

Production.—Admittedly, the actual tale is no mighty contribution to current screen literature, but much of its artlessness and many of its time-honoured cliches are effectively cloaked by the star's charm and vitality, and the bright comedy by-play and showman-like thrills. Its "A" certificate is unwarranted.

Points of Appeal.—Compact plot, handy footage, popular comedy and romantic angles, attractive star and good title.

Identity Unknown

British Lion - Republic. American (A). Directed by Walter Colmes. Featuring Richard Arlen, Cheryl Walker and Roger Pryor. 6,377 *feet. Release not fixed.*

EXCITING and unusual romantic comedy drama in which four cleverly varied stories are firmly knit together by a topical plot. The central theme is the determination of a young soldier, suffering from loss of memory, to establish his true identity, and results in colourful and popular screen entertainment. Feminine appeal is particularly strong. Very good "programmer."

Story.—The sole survivor of four in a bomb-shattered hut, a young soldier suffering from loss of memory borrows the identity discs of the victims and plans to call on their people in order to discover his own identity. Without leave, he makes for the home of Sally McGregor, a young war widow, but although she fails to recognise him, the two have so much in common that they become firm friends before he departs. At the home of Joseph Loring, a soldier on active service, he is not recognised, but he stays long enough to comfort Toddy, the absent hero's small son. He then tracks down Joe, an excursion which embroils him in gang warfare, but it is not wasted. His last hope is Peter Anderson, a farmer, but again he passes unrecognised. The military police then catch up with him, but an unexpected twist puts him right.

Acting.—Richard Arlen is good as the virile amnesia victim Johnny, Cheryl Walker is a refreshing Sally, and Roger Pryor, John Forrest, Forrest Taylor and juvenile Bobby Driscoll register in support.

Production.—The unusual story, competent acting and intelligent direction represents compact and entertaining screen magazine. There is something for everybody.

Points of Appeal.—Novel and crowded basic plot, very good characterisation, strong feminine angle, intriguing title, popular cast.

The Naughty Nineties

General F.D. - Universal. American (A). Directed by Jean Yarborough. Featuring Budd Abbott, Lou Costello and Lois Collier. 6,759 *feet. Release September* 10, 1945.

DIZZY period musical comedy extravaganza, staged on a Mississippi showboat. The story tells how an old captain's pretty daughter and loyal, if crazy, associates rally round and save him from unscrupulous gamblers. The tale hasn't an original gag, but by making the most of the old and exuberant guying all the established cliches of time-honoured melodrama Abbott and Costello succeed in registering a satisfactory number of laughs. Very good title and star comedy proposition for the masses.

Story.—Captain Sam, honest skipper of a Mississippi showboat, is lured into a low saloon and loses his interest in the ship to Crawford, an unscrupulous gambler, his glamorous decoy, Bonita, and tough body-guard, Bailey. They immediately turn the boat into a gambling ship and use honest Sam as a "front." However, his daughter Caroline, leading man Dexter, and chief handyman Sebastian set to work to deliver Sam from his evil associates. Happily, Crawford genuinely falls in love with Caroline and she with him

Acting.—Bud Abbott is Dexter and Lou Costello is Sebastian, and work wonders with the threadbare material. Lois Collier is a pretty Caroline.

Production.—The easiest way to assess the film's value is to take an inventory of its biggest comedy situations, which are numerous and effective. These, neatly interspersed with appropriate and conventional musical acts, represent lively comedy. The show definitely clicks.

Points of Appeal.—Versatile teamwork, Abbott and Costello, good staging, resourceful direction, colourful atmosphere and box-office title and stars.

A NEW STAR

By BEN of B.N.

EWART HODGSON has been telling his 4,000,000 odd *News of the World* readers something about the popularity of David Farrar. How Farrar had the country's record for fan mail, some 43,792 letters a year and a fan club that brings out a sixpenny illustrated paper, "Fanfare," devoted entirely to Farrar. His mail, says Hodgson, averages 800 a week, whereas stars like Stewart Granger and James Mason only lay claim to about 500.

You have seen Farrar in a number of subjects for British National and other concerns. His rôles have usually been adequate but not outstanding. You saw him as Sexton Blake, and you will be seeing him shortly in another Sexton Blake adventure, "The Echo Murders," directed by John Harlow, but this week David gets his really big film chance, an opportunity to prove that 43,792 Farrar Fans can't be wrong, when he appears in his most outstanding part to date—the front part of a horse!

It sounds strange no doubt, but with Bobbie Howes and Patricia Burke and Barbara Mullen, he started work on the screen version of "Trojan Brothers" on Monday, a best-selling novel that every company in the business had been bidding for, but which British National managed to scoop.

It is a back-stage story about a pantomime horse with Farrar as partner to Bobbie Howes. Bobbie plays his first serious screen rôle as the pathetic little partner in the act, top-ranking actress Barbara Mullen is the blonde lady who puts the comedy animal through its paces, and Patricia Burke, for the first time in her career, plays a wicked woman—a society beauty who leads David to the point of murder, and who nearly breaks up the act.

Maclean Rogers is directing this subject, which promises to be on the outstanding list.

Forgive us, but the news about "Waltz Time" is that after its successful Empire screening, it now goes into the Ritz programme for a further run. If we appear to harp on that film, it's only because it continues to make the news, and will be doing so even after release when we're looking forward to recording some nice new box-office records all over the country.

We would not like you to think that "Waltz Time" was just a flash in the pan. When you see "Latin Quarter," an entirely different type of entertainment, you will agree that British National are keeping up the high standard they set themselves in the Paul Stein musical. Starring Derrick de Marney with Joan Greenwood and Joan Seton, "Latin Quarter," proves that you can make intelligent mystery thrillers. Vernon Sewell directed the picture, which was completed last week. It is now in the cutting and editing stage.

Resulting from his success with the direction of "Waltz Time," Paul Stein is busy preparing a new musical, working in conjunction with Jack Whittingham, which is good news to those exhibitors who have "Waltz Time" on their schedule, and will most certainly be looking round for a follow up to this clean up

[ADVT.]

The first batch of ex-Servicemen who are taking the new C.E.A. training course at the Brighton Technical College. With the trainees may be seen (back row) J. Reeves, technical instructor, A. J. Sadler, of the Sussex branch, Dr. Gordon E. Watts, Principal of the Technical College, L. H. Smith, of the Ministry of Labour, and D. E. Hughes, Vice-President

Brighton Training Scheme Starts with Seven Selected Trainees

FILM industry history was made at Brighton last week when at the town's Technical College the first C.E.A. course for training ex-Servicement as projectionists was put into operation. This course, which is under the direction of the Ministry of Labour in conjunction with the Sussex branch, is under the personal supervision of the principal, Dr. G. E. Watts, the vice-principal, Dr. E. Hughes, and instructor J. M Reeves, whose experience includes 10 years with Western Electric. Reeves aims at turning out men capable of taking jobs as co-chiefs or second operators.

The KINE. reporter who visited the college found the seven specially selected trainees keen and interested in their new course which is going to fit them to take up the threads of "civvy" life.

There was young Ronald Lennox, who had recently been a fitter with the R.A.F. in Burma, and George Parsons and James Payne, both of whom had had technical jobs in the Army which they joined on leaving school.

All three lived in Brighton.

A former squad-leader of a Rescue Party in the London Civil Defence, W. Pumphrey is another student, as is S. Tulley, of Uckfield, who was with the Royal Artillery in "bomb alley" during the blitz.

Appreciative Trainees

William Garvin, who has been 28 years in the Army which he, too, joined when very young, is anxious to equip himself for a first-class job, and of his appreciation to the C.E.A. for being instrumental in giving him the opportunity is anything to go by, Garvin will get one!

D. E. Hughes—who, as well as being vice-principal of the College, is also head of the electrical engineering department—proved to be as interested in this new course—which is a new departure for the College—as are the men.

He explained that besides instruction on electrical engineering, it covers magnetics, mathematics, the fundamentals of thermionics, and a study of all kinema equipment including sound-heads, amplifiers, loud speakers and ventilation and stage apparatus, in fact, everything which will make it possible for them to one day take over completely the whole electrical apparatus of a kinema.

J. M. Reeves was pleased with the work his students had done during their first days on the course.

"They are good types for the work, very keen, and enthusiastic," he said. "In the old days men became projectionists by first becoming page-boys or rewind boys. Although there have been some fine workers made by this method, to-day, when the industry is going forward and the public demands the highest possible standard of performance, that method does not seem good enough. This course, and any like it, will turn out first-rate operators who, after some time on practical work 'in the box' will be a great asset to the Trade."

The idea for such a scheme as this originated with the C.E.A. some months ago. When the suggestion reached the Sussex branch they were extremely interested and immediately delegated the Public Relations Officer, A. J. Sadler, of the Astoria, Brighton, to get the scheme working.

Sadler had extensive experience with such work for ex-Servicemen—whose welfare he always has at heart—after the last war. He was soon able to report to the branch that the scheme was ready to be put into operation.

The scheme is sponsored by the Ministry of Labour, and the students are being paid £4 a week while learning.

The men selected for the course were first chosen by the Ministry of Labour.

RKO-RADIO SETS THREE TRADE SHOWS

THE highly topical "The Master Race" heads the programme of three features which RKO-Radio will present to the Trade during the week commencing August 8.

Drama and excitement characterise "The Brighton Strangler," the John Loder and June Duprez co-starring vehicle, which will be shown at the Rialto Cinema on Wednesday, August 8, at 10.30.

Loder plays a star finishing the run of a play called "The Brighton Strangler," a "hit" about an escaped maniac who strangles the people responsible for getting him shut up. In the last act of the play he strangles a beautiful girl on the roof of a large London hotel during New Year's Eve festivities.

The theatre is bombed, and the actor, emerging from the ruins, is completely deranged; he imagines himself to be the Brighton strangler in real life, and proceeds to act the rôle. June Duprez portrays a W.A.A.F. officer, in whom the deranged actor sees the personification of the girl in the play.

Although produced in Hollywood, the new film has an essentially British background. Michael St. Angel, Rose Hobart, Miles Mander and Gilbert Emery head the supporting cast. Herman Schlom produced and Max Nosseck, who collaborated with Arnold Phillips on the original story and screen play, directed.

Prophetic in subject, "The Master Race," which features George Coulouris, Stanley Ridges, Osa Massen, Nancy Gates, Carl Esmond and Paul Guilfoyle is to be presented at Studio One, Oxford Street, on Thursday, August 9, at 10.30. It has already been presented in the West End for a pre-release run.

The dramatic "inside" story of Germany's secret bid for dominance in a third World War is told in this Edward A. Golden production. Woven around the theme that the Nazis have merely been figureheads for the real leaders of Germany—the fanatics who evolved the "master race" theory which has motivated both World Wars—and that the same leaders are even now preparing to try again in another 20 years' time to conquer the world.

The present demand for musicals is catered for by RKO-Radio with "Pan Americana," which will be shown at the Rialto, Coventry Street, on Friday, August 10, at 10.30.

Philip Terry, Audrey Long, Robert Benchley and Eve Arden have the principal rôles in the new production, playing a quartette of representatives for a New York magazine who make a flying tour of Central and South America to choose from among the beauties of each country a girl to be "Miss Pan-America," at an elaborate revue to be staged in America.

Marc Cramer, Ernest Truex and Isabelita have important rôles in the picture, which was produced and directed by John H. Auer. Many famous stage and screen artistes are featured in the speciality acts.

Philip Terry and Audrey Lon make a wish—a scene from RKO-Radio's PAN AMERICANA

RKO-Radio Presentations

Wednesday, August 8, 10.30 a.m., at the Rialto:
"Brighton Strangler."
Thursday, August 9, 10.30 a.m., at Studio One:
"The Master Race."
Friday, August 10, 10.30 a.m., at the Rialto:
"Pan-Americana."

G.F.D.'s "MR. KNIGHT" FOR WEST END PRESENTATION

A story of a suburban family caught in the toils of a crooked financier, "They Knew Mr. Knight," will shortly be pre-released in the West End by G.F.D.

Central figures are the Blakes, of 17, The Grove, an establishment that runs on humdrum lines, but nevertheless houses a reasonably happy family. One day, however, Mr. Blake plays Good Samaritan to Mr. Knight, an elderly businessman, when he slips down the railway station steps. Mr. Knight takes a fancy to Blake and promises to help him out of his financial difficulties.

From this point the family life of the Blakes is changed, the domesticity of The Grove giving place to an upper-tennish type of existence in which smart dresses and wealthy friends predominate. But fate steps in and soon upsets their new found prosperity.

Mervyn Johns is cast as Blake, Nora Swinbourne as his wife, and Mr. Knight is enacted by Mr. Alfred Drayton, an old hand at the delineation of charming rascality.

The Blake children are essayed by Joyce Howard, Joan Greenwood and Peter Hammond. Other parts that have been interwoven into the fabric of the plot are put over by Marie Ault, Frederick Cooper, Grace Arnold, Olive Sloane, Kenneth Kove, Frederick Burtwell, Ian Fleming and other hand-picked artistes.

Based on a best-selling novel by Dorothy Whipple, "They Knew Mr. Knight" was produced by Norman Walker, adapted for the screen by Victor MacClure, and photographed by Edwin Hillier. Music was composed by John Greenwood.

"DILLINGER" HEADS PATHE'S NEW GROUP

WITH the Monogram and PRC studios working at full pressure, Pathé have been able to line-up a strong group of pictures for a series of Trade shows commencing on Tuesday, August 14.

Details are as follows:—

Tuesday, August 14, 10.45 a.m., Studio One, **Army Wives.**
Tuesday, August 14, 2.30 p.m., G.-B. Theatre, **Follow the Leader.**
Wednesday, August 15, 10.45 a.m., Studio One, **Strange Illusion.**
Wednesday, August 15, 2.30 p.m., G.-B. Theatre, **G.I. Honeymoon.**
Thursday, August 16, 10.45 a.m., Studio One, **Rogues' Gallery.**
Thursday, August 16, 2.30 p.m., Palace Theatre, **Dillinger.**
Friday, August 17, 10.45 a.m., Studio One, **There Goes Kelly.**
Friday, August 17, 2.30 p.m., Pathé Theatre, **Range Law.**

Outstanding in this line-up is the Pathé-Monogram film biography of America's most notorious gangster, "Dillinger."

With Lawrence Tierney and Anne Jeffreys playing the rôles of Dillinger and "the lady in red" respectively, Monogram has created a new starring team.

Pathé's "Strange Illusion" gives James Lydon his most dramatic rôle in a drama that possesses many original angles. Sally Eilers and Warren William are co-starred.

In the Pathé-Monogram special, "G.I. Honeymoon," Gale Storm is teamed with Peter Cookson in the leading rôle of a jolly story centred on the complications that ensue when a young bride decides that her place is with her husband, even if he is in the Army.

The popular East Side Kids, headed by Leo Gorcey, Huntz Hall and Gabriel Dell, mix comedy and drama in "Follow the Leader," their latest film for Monogram.

In this latest of the series, Muggs, played by Leo Gorcey, is on leave from the Army and finds himself involved in a series of big warehouse robberies, a mystery which he proceeds to solve in a successful but highly hilarious fashion.

There are thrills and comedy in the Pathé-PRC picture, "Rogues' Gallery," starring Frank Jenks, Robin Raymond and H. B. Warner. The plot deals with the exploits of a girl reporter and a Press photographer who manage to get themselves mixed up with a murder.

The Pathé-Monogram comedy, "Army Wives," depicts the predicaments that befall the wives of Service men, who follow their husbands from camp to camp, and come up against the problem of finding accommodation. Elyse Knox, Marjorie Rambeau and Rick Vallin are in the leading parts.

Also from Monogram is the mystery comedy, "There Goes Kelly," in which a series of murders in a radio studio baffles all but two witty page boys. Wanda McKay sings several snappy numbers, and Jackie Moran and Sidney Miller conduct the amateur sleuthing.

"Range Law" shows Johnny Mack Brown and Raymond Hatton having a very "tough" time clearing an old rancher of a false murder charge.

BUTCHER PRESENTS "HOME SWEET HOME"

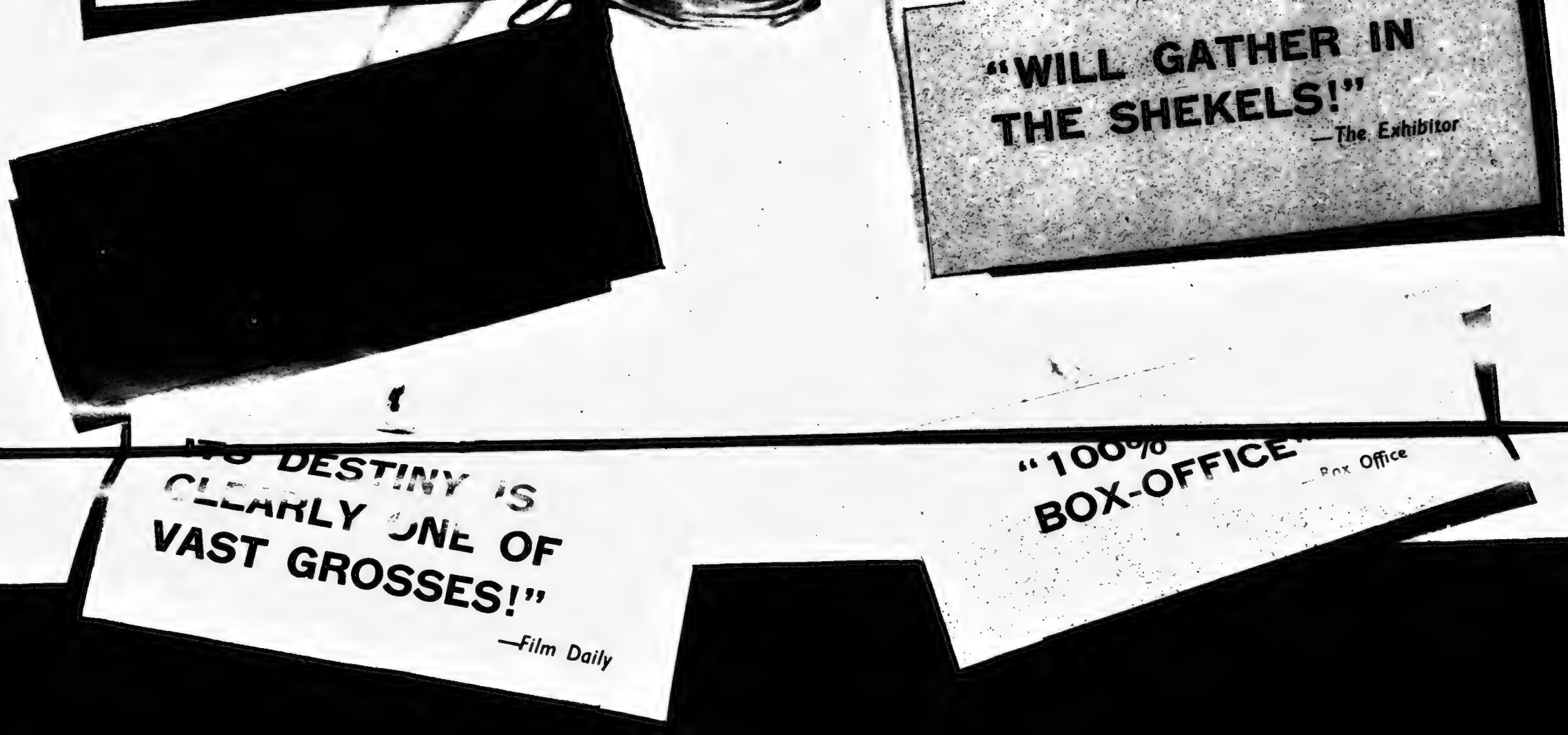
On Tuesday, August 14, Butcher's will Trade show its new comedy, "Home Sweet Home," starring Frank Randle, in London at the Palace Theatre at 2.30; Glasgow, at the Regal at 10.45; Newcastle, the Stoll Picture House at 10.30; Leeds, the Ritz at 10.45; Birmingham, the Futurist at 10.30; and Cardiff, the Odeon at 11.

On Friday, August 17, it will be shown at the Regent, Sheffield, and the Carlton, Nottingham, at 10.45.

A feature of this new picture is the introduction of many musical attractions by such radio and variety artistes as Rawitez and Landauer, Cecil Frederick and Bunty Meadows, Helen Hill, Donovan and Byl and Arnley and Gloria.

"Home Sweet Home" was directed by John E. Blakeley and the supporting cast includes Nicolette Roeg, Anthony Pendrell, Stan Little, Hilda Bayley and H. F. Maltby.

"A SUCCESS! PEGGY ANN GARNER EXCELLENT!"
—Motion Picture Daily
"IT'S BOFF STUFF!"
—Variety
"WILL GATHER IN THE SHEKELS!"
—The Exhibitor


"WILL GATHER IN THE SHEKELS!"
—The Exhibitor
DESTINY IS CLEARLY ONE OF VAST GROSSES!"
—Film Daily
"100%
BOX-OFFICE"
Box Office

"Junior Miss"

Around the British Studios

Collins' Music Hall Becomes as Grand National Starts on "What Do We Do Now?"

THERE is a story behind Grand National's choice of subject for their new comedy, "What Do We Do Now?" the majority of the action of which takes place inside Collins' Music Hall.

Maurice Wilson and his associate producer, Mickey Delamar, were anxious to begin shooting, but floor space was scarce. Rather than wait for a long period, they decided to select a story that could be set in a location that would make the company almost independent of studio space.

They chose the colourful Collins' Music Hall, Islington, as the setting and wrote a backstage story that gave them a chance to introduce stage acts such as Edmundo Ros and his Cuban Band, and Stefani's Thirty Silver Songsters. The story also provides cameo scenes for a number of well-known specialists, such as Ronald Frankau, Barry Lupino, Leslie Fuller and Monte Crick.

More closely concerned in the story are comedians George Moon and Burton Brown, comedienne Jill Summers, a Northern find, and crooner Gloria Brent, who plays the heroine of the story.

Filming at Collins' creates a number of problems for the producers, but it gives them the great advantage of being able to work without interruption to their own time-table.

All problems derive from the fact that shooting has to finish at 4.30 every day, in order that the building may be put in order for the evening show. Only reasonably simple equipment can be used, therefore, and elaborate set-ups have to be avoided.

Cameraman Jan Sikorski and his assistant, Eric Asbery, work with two cameras and aim at variety in lighting effects. Power is provided by a mobile generator.

Director Charles Hawtrey, the stage star, who is having his first experience of film direction, has to work with the cameraman on a platform laid over the front stalls.

When shooting at Collins' is completed there will be very little more work to be done on the picture, which will be finished at the Viking studios, Kensington.

Wilson and Delamar do not claim to be making a masterpiece, but they believe they have got hold of some little-known personalities who have talent and big possibilities, notably Jill Summers, a gifted Lancashire comedienne.

BALCON CASTS PRISONER OF WAR FILM: REDGRAVE STARS

MICHAEL BALCON, production head of Ealing Studios, announces the cast for the forthcoming film about prisoners of war, "Lovers' Meeting," which Cavalcanti is to co-produce and Basil Dearden will direct on location in Germany and at Ealing Studios.

Michael Redgrave will have the rôle of a Czech refugee from a German concentration camp who assumes the identity of a British officer and is interned in a prisoner of war camp. Rachel Kempson (in real life Redgrave's wife) will play the woman with whom he finds happiness after his repatriation to this country.

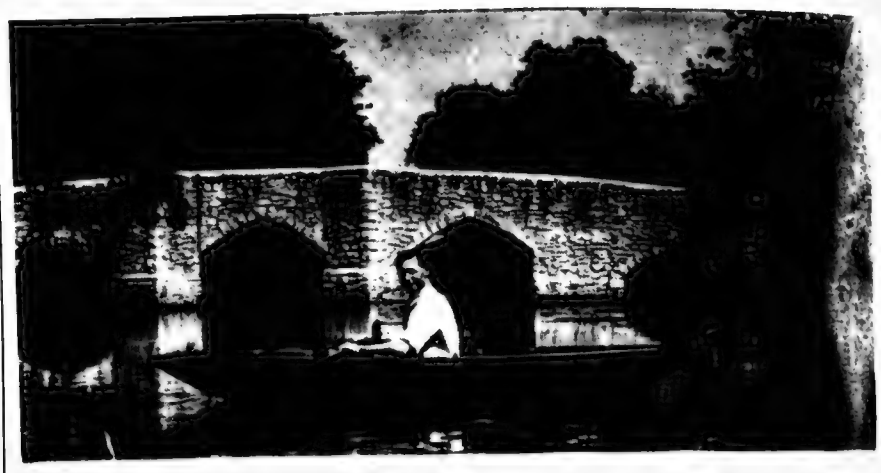
Jack Warner gets his first "straight" part as a grumbling but game Cockney soldier; Mervyn Johns is his Welsh comrade. Jimmy Hanley is a young East-ender and Jack Lambert (the sergeant of "Nine Men") will be the camp padre.

Karel Stepanek will play the rôle of a Gestapo man, while other officer-prisoners will be portrayed by Basil Radford, Ralph Michael, Guy Middleton and Capt. Derek Bond, M.C., of the Grenadier Guards, a former prisoner of war and now under contract to Ealing Studios. Other parts will be played by Frederick Schiller, Frederick Richter, Robert Wyndham, Gladys Henson and Rachel Thomas.

The large crowd scenes in the film will feature 500 troops "on loan" by the War Office for the purpose. The film unit will live in an Army camp under Army conditions. The party includes only one woman—Lieut. Phyllis Crocker of the A.T.S., who will be continuity girl.

By KINE. Correspondent

Film Location



George Formby in one of his few off-duty moments on the Columbia REMEMBER THE UNICORN location at Denham. That bridge is the work of art director George Provis

Bridge Building at Denham for Formby's Latest

THE high spot of this week's progress on Columbia's "Remember the Unicorn," starring George Formby, was director Marcel Varnel's handling of crowd scenes. With fine weather on hand, the unit cleaned up several shots of tourists and hikers, as well as "locals," quenching their thirsts at the two pubs around which the story centres.

Connecting link between the two inns is a stately-looking old stone bridge. The structure of the bridge was a good job by the department.

It took seven weeks to build and is as near the real thing as possible. It was planned by George Provis.

Steel Lined Bridge

First the river was sounded and, although covered with a thick layer of mud, a gravel bed was revealed which had the necessary weight-bearing resistance. After string lines had been set across the water to mark the position of the bridge, pontoons were brought into use to enable the supporting piers to be firmly planted. These were gradually extended until the total width of the river had been built over, and, with the inclusion of thousands of feet of tubular scaffolding, the structure assumed a Meccano-like appearance.

This work was carried out by selected workmen, who had to contend with several setbacks. Having to travel over swampy ground, the transport of the many tons of materials required presented a major difficulty, for lorries often got bogged and had to be dug out.

Eventually, there was sufficient timber, plaster, cement, fine gravel and sheeting materials for work to go ahead at speed.

Form-work to the sides and arches of the bridge was handled by first-class carpenters, although plasterers quickly blotted out all trace of their colleagues' labours with prefabricated plaster sections representing old-fashioned "random" stonework.

The bridge is over 100 ft. in length. A waggon can pass over it with absolute safety.

"DARK STRANGER" IN IRISH PUB.

Frank Launder was busy last week at Denham with further Irish sequences for "I See a Dark Stranger," the new Individual film which he is directing and co-producing with Sidney Gilliat.

From the technical point of view one of the most interesting days saw work on the treble breakaway set with the crane coming in from outside an Irish "pub" with a view of the horses and carts tethered outside, the camera moving in over the horses.

Another set full of movement was that of "Glenderry Station," with Deborah Kerr as Bridie starting off on her adventures and running to catch the train at the last minute, dashing into a carriage already occupied by Miller (Raymond Huntley). Much work was done on this set.

Frank Launder and Lighting Expert Wilkie Cooper had some tricky problems to solve in a scene where Deborah Kerr is watched in the carriage of the train by Miller.

STANDARD & SPECIAL
KINE APPARATUS
"MOY-OMNIA"
"MOY-OMNIA"
ERNEST • F • MOY LTD
Greenland Place, Camden Town, London, N.W.1. Tel. Gulliver 5451-3

"March of Time" is to Produce Films About British Studios

IN its eleventh year series, the March of Time plans to produce a number of films in this country dealing with essentially British subjects.

The reception given by audiences over here to "People of Britain" has encouraged March of Time in its decision to supplement its British unit by one of its major producers. George Black, who will be in charge of the current operations.

Black's first subject will be the story of the British motion picture industry.

He is already at work at Denham, and sequences have been taken on the sets of "Men of Two Worlds," "Carnival," "Cæsar and Cleopatra" and "Remember the Uniform."

Arrangements have also been made to cover current productions in other studios.

Mr. Black tells the KINE. that no subjects for the other films—probably he will make at least three over here—have been selected.

It was hoped, however, that Scotland would figure on the schedule.

GEORGE BLACK

Maurice Bryceson Artie Ash, George Moon, and Ronald Frankau in Grand National's current production, WHAT DO WE DO NOW?

NATIONAL GALLERY IS REBUILT AT DENHAM

A COMPLETE replica of the National Gallery Concert Hall and entrance occupies practically the whole of Stage 4 at Denham, where the lunchtime concert sequences of the Two Cities Technicolor production, "Men of Two Worlds" was taken last week.

A number of visits were made to the National Gallery by director Thorold Dickinson and art director Tom Morahan in order to ensure that every detail was correct, Tom even succeeded in borrowing chairs and settees that are actually used by listeners to the concert, coming back in triumph with the actual curtains draped at the back of the concert platform.

He Was Worried

On the day before shooting Thorold Dickinson paid a last visit to the Gallery and came back worried because the curtains now used are brick red. His fears were soon put to rest by Tom Morahan's information that the brick-red curtains are the property of Two Cities which has lent them to the Galleries while the original ones are on the set at Denham.

The replica of the hall is 36 ft. high, 200 ft. long and is H shaped.

"PINK STRING" NEARS FINISH

Scenes in a Victorian chemist's shop and house occupied the week at Ealing Studios, where Michael Balcon's current production, "Pink String and Sealing Wax," nears completion under director Robert Hamer.

Gordon Jackson, as David, the son, and Mervyn Johns as his strict father, were before the cameras early in the week, while dramatic scenes between Mervyn Johns and Googie Withers, as the murderess, Pearl, occupied the latter part of the week.

Pearl, on a clandestine visit to David, has stolen some strychnine which she administers to her husband. When the police investigate after his death, she calls on the chemist and tries to blackmail him into helping her, throwing the blame for the murder on to David.

The chemist, however, sees through her scheme and refuses to help her. After a stormy scene in which, alternately, she threatens and pleads, the chemist orders her out of the shop. Pearl goes out to kill herself.

On Location

Location shooting in Somerset in the picturesque Cheddar Gorge continues under good weather conditions for the Two Cities production of Stefan Zweig's "Beware of Pity," which Maurice Elvey is directing.

The first camera unit covered several sequences last week

Anne Crawford Joins "Caravan" Unit

After spending some weeks touring the country making personal appearances for "They Were Sisters" Anne Crawford began work on the new Gainsborough film "Caravan" last week in the rôle of Miriam, an English girl of the 1840's.

Director Arthur Crabtree, with Stephen Dade lighting, introduced Anne Crawford to her new part with scenes shot between her and her husband, Francis (Dennis Price) in the spacious bedroom of their London home. Domestic matters occupied Crabtree's work for some days.

"CARNIVAL" GOES TO CORNWALL

The "Carnival" unit on Stage 1 at Denham last week concentrated on scenes in the Cornish farmhouse. "Carnival," a Two Cities' production of Compton Mackenzie's Edwardian novel, stars Sally Gray and Michael Wilding, with Stanley Holloway and Bernard Miles.

The exteriors of the Cornish scenes will be shot near Porth Kernowand.

The farmhouse interiors have been built in exact replica of the farmhouse selected for the location.

Nancy Price has been cast as Mrs. Trewhella, typical of a section of narrow-minded Cornish women of Edwardian days.

S. PRESBURY
& CO. LTD.
Incorporating
THE THEATRES ADVERTISING CO.

Announce their New Address
GLOUCESTER HOUSE
19, Charing Cross Road
London, W.C.2
Telephone: Whitehall 3601

All future communications and enquiries should be made to the above address

DUOSONIC
★ PRECISION MADE PROJECTORS
★ MODERN ARC LAMP DESIGN
★ FAULTLESS SOUND AND OPTICS
An ALL-BRITISH specification for projection rooms representing the combined resources of the country's leading equipment specialists and designed to give the Exhibitor trouble-free sound and projection of the highest quality.
KEEP GB-KALEE IN MIND
G. B. KALEE LTD., 60-66, WARDOUR ST., LONDON, W.1. & BRANCHES. Phone: GERRARD 5137-8-9 Factories at Leeds, London, and High Wycombe

SOUND SYSTEMS RCA

The Observation Window

Prototypes in Production

NEW MODELS TO EXPECT SHORTLY

SIGNS are not lacking that within the next few months we shall have evidence of the approaching change-over from war-time manufacture to the arts of peace. In a number of engineering workshops prototypes of new equipment are in process of manufacture, and while these will not revolutionise existing practice, they will include refinements which will make for an easier and more efficient handling of films, both in production and in screening.

RECENTLY the news was given in these columns of a resumption of the manufacture of studio lighting-units by G.E.C., thus providing much-needed light sources for our studios as they become free from Government and other occupation. The reported deal between J. Arthur Rank and Bell and Howell will undoubtedly affect most widely the equipment which is to be found in large predominance in American studios.

VINTEN is reported as having a greatly improved 35 mm. camera for production as soon as release from Government orders allows—one which can challenge comparison with the high-class American models. Newman and Sinclair are turning to improvements in their lightweight model when pressure upon the factory from Government departments permits.

ON the projection side, it will be remembered that Imperial Sound System has produced an improved new model of the projector with which a number of kinemas in the Midlands are familiar. This was illustrated and described in the April IDEAL KINEMA.

G. B. KALEE has, I believe, in mind a new streamlined projector model combining all the excellencies of the Kalee 12, with a general appearance, dictated by new trends in industrial design, which should strengthen the appeal of this dependable machine. Also within a few weeks we should see the advent of the new Kalee "bloomed" lens, having a constant *f* value. But of that, more later in the year.

IN the August IDEAL KINEMA it is hoped to illustrate and describe a new rewinder bench which Robert Rigby, Ltd., has designed. This old-established firm has put into this single item all the answers to the projectionist's rewinder room needs, and it shows that designers' minds have been occupied during the leisure from Government work in anticipating the everyday requirements of the projection room.

IF the C.E.A. General Secretary can induce the Board of Trade to permit the import of rectifier valves from Holland, as he hopes to, this should provide the answer to some at least of the prayers of hot cathode rectifier users who have been in fear that a breakdown may close the show.

THIS move is only a temporary one to tide over the present acute shortage, and the prospect of having satisfactory valves of robust manufacture and long life with which to keep that type of rectifier going, is a pleasing one after so many disappointments.

PORTSMOUTH exhibitors have been discussing the Brighton ex-Servicemen's training class, and what will be the status of the men when they have passed through the course. It was thought that to gain experience before being put in charge of a projection room, the men ought to become seconds, but it was then stated that they would receive less than when training. The answer to this is to pay at least what the man has received during training, viz., £4 per week.

J. BENSON.

TRAINING FOR PICTURE PROJECTION

The Problem of the Adolescent

AMONG the schemes which are being considered and carried out to train ex-Servicemen and others as projectionists, one type of entrant is at a great disadvantage. In earlier days, before the coming of sound, the boy who secured employment as a re-wind and general duty lad in a small country-town kinema, could pick up in the course of his duties much of the whole equipment of a projectionist—or operator, as he was then called. The coming of sound and its attendant technical equipment created difficulties for him.

The Chief's Responsibility

If as is most likely in such a community as that which we have in mind, he is the product of the elementary school and has had no opportunity of attending technical classes, he will find the going very difficult indeed. Whatever he learns of the intricacies of amplifiers and sound heads must be inculcated by his chief—always assuming that the chief has that knowledge himself.

Technical College Courses

Just now the C.E.A., together with the N.A.T.K.E., are, at the suggestion of the Board of Trade, considering an apprenticeship scheme, but even if such a scheme operates it will hardly help the youngster in an isolated town far from technical colleges. Even if the lad contemplates an evening course in electrical engineering, say, he will probably find that the time set for the course is that when he is most required at the theatre.

So, if the calling of projectionist still appeals to him, his best course is to learn what he can at the theatre, picking up what technical knowledge he can and then moving off to a town kinema where facilities for technical education in his craft are provided.

Explaining the Elementary

During the past two years a series of articles has been running in the IDEAL KINEMA under the heading "Jottings for Juniors," planned to help the newcomer to understand the "reason why" of his job. It has been pointed out, however, that these articles, simply written though they are, have in certain parts been "over the heads" of some less well-educated boys.

A First Step

Here the chief, if he will, can do some useful groundwork, by encouraging the youth to learn the conventional electrical symbols and explaining diagrams of lenses. In the *Complete Projectionist* the symbols are set out at the end of the book, and if the boy will try his hand at drawing them and placing their description below them he will learn far quicker than in any other way.

When Television Comes

Interest will be encouraged in the job to be done daily, but the boy will need to recognise the fact that if he is to continue as a projectionist these things are just the alphabet out of which the language of electricity is formed. When television eventually takes its place in the kinema the youth or man who has not made himself familiar with the general principles of the transmission and reception of televised pictures will have to make way for later comers whose knowledge and experience enable them to deal confidently with whatever circumstances are necessary to produce a perfect picture.

Let us have our training classes for returned ex-Servicemen by all means, and let us encourage the return to their jobs of those projectionists whom the call of war service has taken away, but either by apprenticeship or by a less strict indenture, youngsters must be encouraged to enter the industry and fill the gaps which will come in time.

The industry is a difficult one for apprenticeship by reason of the scattered nature of kinema sites other than in large towns. There will be a dearth of juvenile labour very soon, and if the kinema is to be reserved with personnel it must be prepared to make special efforts so that this can be done.

POOL CARBONS

SHOWMANSHIP

Edited by The Showman

HERE we are in the first week in August and it has again been my duty to weigh the evidence before me and select a winner for last month's Showmanship Contest. The task has not been an easy one for, whereas the standard of entries has not been above the average, there have been a number of good exploitation campaigns of very even merit. However, there was one campaign for July that was better than the rest, so the prize of £5 goes to:

Maurice Zand, of the Odeon, Burnley

Zand, who is a very regular contributor to these pages, has won his prize for the way he put over 20th-Fox's "Wilson." He won it because his methods were both original and topical, designed to sell the picture and not just to create a "pretty-pretty" display.

Briefly, this is what he did. He realised that the public had the General Election well in their minds. So he based his publicity campaign on that fact—his slogan was "Elect Wilson."

The town was covered with small poster publicity, reading, "To-day's top topical topic. Whatever you do VOTE, and whatever you do see 'Wilson.' See how voting made history and then you'll vote wisely and well."

Next he made good use of teaser advertisements in the Press.

In his foyer he had a first-rate display—put up at next to no cost! That's an important point.

★

To increase interest in the film he stressed its entertaining family and its educational angles.

By having a special schools matinee he assured that parents would be told about "Wilson" from their children.

Then, of course, he had the usual round of routine advertising.

He combined originality with topicality—and did all at the minimum of expense. He deserves his prize!

★

NOW let's look at some of the ideas submitted by other managers who are members of the KINE. Company of Showmen.

These managers came very near to winning the prize:

GERALD SAUNDERSON, of the Odeon, Southend, for "Helping Patrons" (KINE., July 26).

HARRY MURRAY, of the Odeon, Scarborough, a new company member with bright ideas, for his efforts during the month.

E. P. HILL, of the Princess (G.-B.), Peterborough, for "Getting Married" (KINE., July 19).

J. DRAYCOTT-SIMPSON, of the Odeon, Bristol, for "Women Interest" (KINE., July 12).

RALPH PHILLIPS, of the Gaumont, Rose Hill, Morden, for "Personal Appearance" (KINE., July 12).

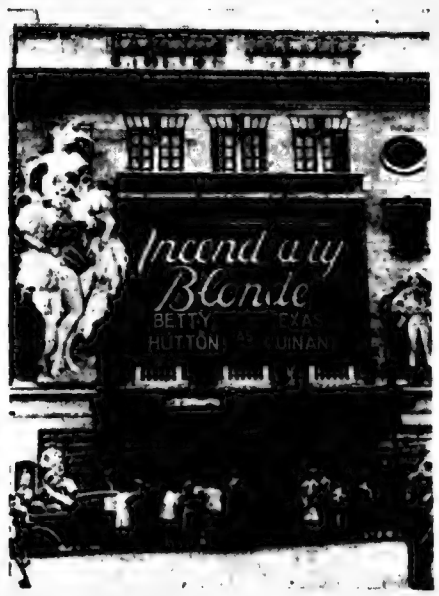
K. HILL, an independent, of the Opera House, Coventry, who put up a "Coventry Jungle" (KINE., July 5).

F. BULL, of the Odeon, Lancing, for "Who's Laura" (KINE., July 5).

B. GOODMAN, of the Trocadero (G.-B.), Liverpool, for "Another Song" (KINE., July 5). and

L. DURBAN-LONG, of the Ritz (A.B.C.), Leeds, for "Parchment Stencils" (KINE., July 5).

All these members of the KINE.

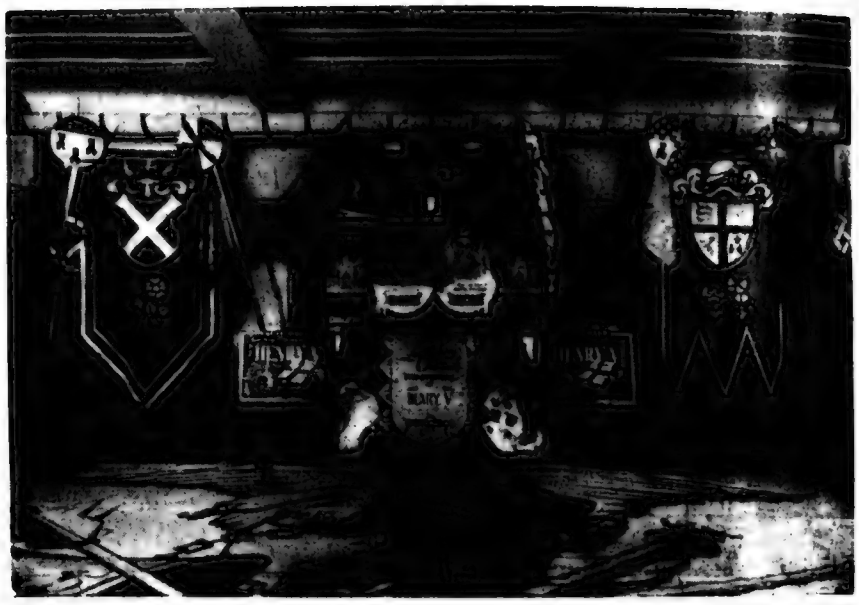


Company of Showmen deserve this month's "Honour Mention." Their efforts have been above average. You've done well. Keep up the good work.

★

Non-Members

I AM always sorry to see a first-rate entry that does not win a prize because the competing manager has not yet qualified for membership of the KINE. Company of Showmen. So those of you who are not yet members should go all out to earn a Certificate by getting six mentions, a recognised sign throughout the industry of a go-ahead manager.



This was the foyer display material used by J. S. Sackier at the Odeon, West Street, Brighton, for the pre-release run of Eagle-Lion's HENRY V; and (left) Paramount believes in the value of the front-of-house display. This is what its publicity department did at the Carlton, Haymarket, London, for INCENDIARY BLONDE.

★

Scottish Effort

A NUMBER of non-Company members, some of whom have since earned their certificates, have put up some good campaigns this month. Particular credit goes to:

GEORGE GILCHRIST, of the County, Kinross, for "Canny Stunt" (KINE., July 26).

WALTER SHERWOOD, of the Cardiff Empire, for "Dog Race for Rita" (KINE., July 26).

DERRICK M. EDENBOROUGH, of the Union, Luton, for his two stunts during the month.

P. TURNBULL, of the Prince's (G.-B.), North Shields, for "Church Tie-up" (KINE. July 19).

G. E. SEWELL, of the Havana, (Odeon), Romford for "Page Did It" (KINE., July 19).

V. H. DEACON, of the Gaumont Palace, Coventry, for "Coventry Women" (KINE., July 5).

E. W. BASSIL, of the Savoy, (A.B.C.), Enfield, for "Canteen Ads." (KINE., July 12) and

J. BENNETT, of the Casino (G.-B), Liverpool, for "Show to Remember" (KINE., July 5).

★

Open Letters

HERE'S an example of the kind of goodwill that gives your kinema a good name with the public.

James Gribben, manager of the Strand Cinema, Londonderry, writes:

"During the war this city has been a naval base of some importance, and consequently we catered for great numbers of Service people. We made many friends, and we hope that they did, too.

"Most of our Service friends were either Canadian or American, and we devised, during the war, a variety of ways in which to make them feel that they were among friends, that they were not forgotten, and so on.

"Recently, however, the base closed down, and the Canadian and American navies ceased coming here. Before this happened we gave away many hundreds of the enclosed card. To our surprise, hundreds of sailors came to us and asked for one, 'A keepsake,' they said, and we gladly autographed them.

"It didn't bring any more business to our kinema, but it bought something which money could not—goodwill."

That was a good scheme. The cards, by the way, read: "To our friends in the Services—British, Canadian, American—who are leaving. We wish you well, a speedy

Here is an Entry for United Artists' "Fifth Chair Contest"

Entries are beginning to come in steadily for the U.A.-"Kine." £150 contest for exploiting "The Fifth Chair."

This is an idea from Gerald Black, general manager of the Gaiety, Manchester, an independent kinema.

Tie-ing up with a fleet of furniture vans is a good stunt—have you done better?

voyage and safe home. From the management and staff, Strand Cinema, Londonderry.

How about the second goodwill. Read this:

"*Attached herewith is a photograph of a display I did recently for 'To-night and Every Night' during the absence of my boss, W. Prescott, who is on holiday, in the spirit of friendly rivalry!*

"*I am luckier than some assistants who do displays and then the manager walks off with all the credit. I know of quite a few halls where that has happened, but in any case that belongs to the eternal discussion of relationship between manager and assistant.*"

That comment comes from John Kenny, of the Savoy (A.B.C.), St. Helens. It emphasises my point—goodwill among all members of the staff is as essential as the goodwill of your patrons.

Keep that tip in mind.

What is a Showman?

LAST week E. H. Whittell wrote in the KINE. criticising Showmanship. Before his comments had appeared another manager forwarded me a letter in which he commented on a few points which he thinks essential to good showmanship.

They may help other readers. C. Forsythe, of the Odeon, Edgware Road, writes:

"I issue a time-sheet, complete in frame, the titles and times being in gold on black paper, the frame having a small heading, ODEON: TIMES OF SHOWING. This time-sheet is issued to clubs, stores, milk bars and public houses. I believe the public is more interested in times of screening than in the feature itself, or rather than in the star names—which they are already aware of—they accept and pass by the coloured quads of legs and blondes with such captions as 'Stupendous,' 'Terrific.'

"FIRST and foremost I value courtesy and service in a theatre. You can get much praise for your displays, but you can lose your entire goodwill and reputation by lack of courtesy. The manager should become the example to the staff by constant attention on front of house and by his charm and good manners to his patrons.

"I realise that with present-day staff shortage it is difficult to keep up a high standard, especially with some of the untrained youngsters one has to control On busy evenings, when your young staff is short in number and often very tired a walk round your theatre, mixing with your standing patrons, finding that odd seat here or there and giving your patrons your personal attention gives a good impression. They appreciate the manager's presence and assistance.

"Do not bully your usherettes—let them get along on their own.

"BE on the front of house at the end of the show, meet your patrons, ask their opinions on not only the feature, but your projection, etc.; they like to feel you are interested in their opinions."

Before we look at some of those competition entries, here is a comment from H. Young, a manager who has recently returned to this country from abroad. He says:

"To my mind we have not advanced . . ."

That is a challenge to all showmen. Perhaps Young is right. At least, his idea for centreing publicity on the family audience is very sound.

Paramount Premiere

CROWDS surged round the Carlton, Haymarket, on Thursday when Paramount's latest Technicolor production, "Incendiary Blonde," had its European première in aid of the Victory Club Fund.

The Marchioness of Carisbrooke, president of the première committee was present, and it was announced that Lady Waddilove, one of the vice-chairmen of the committee, had donated 2,000 guineas to the fund.

Anne's Her Name

GAINSBOROUGH is losing no time in exploiting its stars—last week I received candid camera studies of Anne Crawford visiting various G.-B. theatres.

All very well—because this type of publicity is the sort of thing that helps the exhibitor. The more the public hears about Miss Crawford the more people will want to see her films.

At present she is making "Caravan."

Anne Crawford is being given exceptional publicity. Harry Fryer, G.-B. musical director, has written a signature tune for her, "Anne Is Her Name," which is to be published by Cinephonic.

This is possibly the first time a star had a signature tune written for her. Anne, will, of course, feature the tune in her broadcasts.

Here's a hint to exhibitors. When you are able to welcome one of the Gainsborough stars to your kinema, why not build up a publicity campaign on the visit?

Don't forget the special Maurice Ostrer award of the KINE. Showmanship Competition for the best publicity for any Gainsborough star. That's an honour worth winning. So don't leave opportunity knocking at your door.

Presentation after a A SONG TO REMEMBER (Columbia) contest at the Gaumont Queens, Newcastle. In the picture (left to right) H. Rogers, manager, Gaumont Scala, Gateshead; Selwyn Taylor, divisional publicity manager G.B.; Denis Lyons, director of publicity, Columbia; Leslie Shawcross, manager of the Queens; and John Dixon, Gaumont, Westgate, Newcastle; and (left) A circle foyer display from Pat Reed, of the Odeon Portsmouth, for G.F.D's CAN'T HELP SINGING

No Bananas

A DUMMY bunch of bananas was used to advertise "Since You Went away" (U.A.) when it was at the Commodore (A.B.C.), Liverpool. W. H. Fowler had the bananas displayed in a greengrocer's shop, labelled: "We've missed these since you went away,

The Showman On :—

LIVERPOOL MANAGER'S CAMPAIGN: A SCOTTISH IDEA: POSTAGE WORK

but we won't miss 'Since You Went Away' at the Commodore."

He also tied-up with National Savings and ran a special P.o.W. matinee.

Very Valuable

VALUE was the keynote of E. Herbert's campaign for United Artist's "Fifth Chair" when it was shown at the Broadway (G.-B.), Stratford.

He put an ad. in the local paper, reading: "For sale, non-utility. Five chairs. Nearest offer to £80,000 secures. On view at the Broadway, Stratford."

The front-of-house display was simple, but it caught people's attention.

Herbert put chairs at the top of his flag poles. Banners were flown from each chair, advertising the film.

Chair Work

HERE'S another showman who is entering for the U.A.-KINE. "Fifth Chair" contest. He is L. W. Flatow of the Capitol (Odeon), Walton-on-Thames.

One of the ideas in his campaign was to award prizes to patrons sitting in "The Fifth Chair," a specially marked seat in the kinema.

He also had a teaser foyer display.

I liked his crazy shop tie-up—one of five—with a local greengrocer. The window was covered with such slogans as:—

"LET-TUCE analyse 'The Fifth Chair' drama."

"Parts of it will freeze the MARROW in your bones."

"Money upset the APPLE-cart of two families."

"Later there is a LEEK in the murder plot."

"Finally, there is an ap-PEAS-ment with the younger generation."

Stolen Flag

OFTEN kinemanagers become exasperated with their job, especially when some annoying patron has removed the circle foyer ash-trays as souvenirs!

Here's a true story about a souvenir in a copy of a letter, forwarded by the manager of the Odeon, Lowestoft. The letter reads:—

"During 'Salute the Soldier' Week, 1944, a Union Jack flying from one of the windows of your kinema was inadvertently stolen by a member of the above company; this flag was signed by this soldier's platoon (32 men).

"The soldier who stole the flag has since, along with eight other members of his platoon, whose names are on the flag, been killed in action in Normandy, Belgium and Holland.

"I thought you would be interested to know that your flag has seen action with this unit from D4 to the end of the campaign in Europe, and now flies outside this company's headquarters in Germany, with the names of those men who have given their lives for freedom, faded, but still readable."

The letter was signed Lieut. J. A. Bent, M.C., "A" Coy., 4 Lincolns, B.L.A. That's a souvenir of which Odeon can be proud.

Redundant Bags

AN effective lobby display for "Man from Morocco" (Pathé) was designed by W. Prescott of the Savoy (A.B.C.), St. Helens.

The background was an Eastern village scene painted on board. In front of the scene several bags of redundant A.R.P. sand were emptied, on which a small tent was put up, together with

cut-out figures of Anton Walbrook and Margaretta Scott.

Leaf plants, with the pots buried in the sand, completed a realistic miniature set.

Please, Teacher

A MANAGER who used to be a schoolteacher, T. S. Aldworth, of the Ritz (A.B.C.), Wokingham, was able to provide some useful publicity for "Wilson" (20th-Fox).

He realised the educational value of the film and so he contacted all the schools in his area by 'phone.

And the result?

Several parties of about 100 visited the kinema from a number of schools to see the film.

That was a good way of increasing patronage.

Without any Help

STANLEY V. MURDOCH, of the Gaumont, Prince's Park, Liverpool, who won a Columbia "None Shall Escape" prize, sends particulars of his entry for the "A Song to Remember" contest.

He comments: "Both these entries were put forward by the theatre and no assistance was afforded by the officials of the circuit."

This is what he did for Columbia's "A Song to Remember": Tied-up with the G.-B. Victory song contest and the G.-B. Benevolent Fund Derby sweepstake.

Next he arranged three displays with chemists and numerous other traders—and here's an unusual one: Bird's Custard ("Something to Sing About" was his angle).

Street exploitation included posters on a grocery van and a parade of pre-Service units.

Schools were interested and an essay contest was sponsored for scholars.

A garage carried the notice: "Basic petrol—a day to remember, June 1. See 'A Song to Remember.'"

Teaser cards were distributed by shopkeepers to their customers. Valuable publicity, this.

A talking parrot was trained to say "A Song to Remember," a special dance was organised with tickets reading: "A Night to Remember" and a tie-up; and other dance halls arranged tie-ups.

A guest organist interlude further helped the campaign, together with a stage show. And, of course, there was a foyer and front-of-house display.

And the Cost?

WELL, Murdoch tells me it all cost £4 17s., including the cost of photographs he had taken. That is reasonable for such an extensive campaign.

No Head

SHOWMEN who were frequent contributors to this feature in the past are continually "popping up"—here comes an old Company of Showmen member, W. Thornton of the Union (A.B.C.), Dunstable.

Let's hope he soon wins another certificate.

He sends me particulars of a display for Warner's "Arsenic and Old Lace," put up in a shop window.

A headless tailor's dummy was placed in the centre of the window sitting on a theatre chair facing a miniature kinema screen. By the side was a table with a green poison bottle labelled "Arsenic."

Printed on the screen were the words: "If you are feeling 'blue,' a dose of this will banish your troubles for ever. But there is a better way out. See the film 'Arsenic and Old Lace,' and laugh your head off like this fellow At the Union Cinema."

Also on another table a piece of old lace was displayed with a card worded: "Old lace is rare these days, but a good laugh is common to all."

To complete the window, stills and catchlines were arranged round the edge.

And the cost, Thornton says it was 12s. 6d.

His Last Lap

ANOTHER independent has done well. George Gilchrist of the County Cinema, Kinross, has gone all out to win his Showmanship Certificate—and with this week's mention he has done it!

Congratulations.

He sends a hint which is worth keeping in mind. A lot of people walk down the main streets on Sunday afternoons and evenings. That, thought Gilchrist, was opportunity for regular publicity.

Accordingly, he arranges a special "Sunday only" display of stills advertising all the attractions in the coming week's programme on the front of the house. He says he has found it well worth while studying the Sunday front-of-the-house display.

Twenty at 2½d.

COST is, of course, very important when you are arranging exploitation. Here's an idea submitted with a specimen account: "Twenty stations at 2½d., 4s. 2d.," from William Newman, manager of the Olympia (A.B.C.), Cardiff.

His dodge? He ran a contest for art students for Metro's "The Picture of Dorian Gray." Letters were sent to art schools, students paid to see the film

Let Polly tell you . . . Stanley V. Murdoch, of the Gaumont, Liverpool, had a parrot that could say: A SONG TO REMEMBER (Columbia), and (left) This advance publicity, a preliminary to his full campaign, has been put up by new Company member, Harry Murray of the Odeon, Scarborough, for Eagle-Lion's HENRY V.

PATERSON'S (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS
STOCKS OF MATERIALS STILL AVAILABLE
ESTIMATES
79, HOWARD ST GLASGOW, C1
PHONE: PRO 5289

STURGEON-ACME
PROJECTOR ARC LAMPS
with Automatic Feed.
The arc lamp you will eventually install.
A.C. INDUCTOR SETS
Manufactured and distributed by
CINESALES LIMITED
19, FRITH STREET, LONDON, W.1
Telephone: GERrard 5457

STABLEFORD All-Metal
FINEST LIGHT and SOUND SCREENS
See and hear it at the Empire, Leicester Sq., the Odeon Theatre and the Leicester Sq. Th., W.C.2
STABLEFORD ALL-METAL SCREENS LIMITED
1, STEBBING ST., LONDON, W.11
'Phone: Park 7682

and then drew their impression of the picture. Prizes of season tickets were given for the best entries.

Music Time

MUSIC is one way of tie-ing up a picture. I commented on how you can tie-up with some of the B.B.C broadcasts of "Waltz Time" (Anglo-American) music, the other week.

H. Stevens of the Ritz (A.B.C.), Huddersfield, put this advice to good use. He put a slide on the screen advertising some of the broadcasts.

The last slide read: "This music must be good. The music certainly is good, it is the music from 'Waltz Time,' which will be showing here shortly."

Showman's Dream

COMMENTING in these notes a few weeks ago, Barbara Bradford of the Plaza (A.B.C.), Catford, described Warner's "Hollywood Canteen" as a "showman's dream."

This week she forwards me her campaign book for the film. For me this neatly laid-out book is another dream. She has filled it with notes on her campaign from which it is obvious that Miss Bradford has really been going places with her publicity.

Here are just one or two of her ideas which added to her £8 campaign. She started off by labelling all packets of cigarettes sold in the kinema.

She made use of the slogan: "Blood, toil, sweat—we've had it. Music, laughter and romance—we've got it."

During the playing of records of two numbers from the film a series of slides was shown, being a personal letter from management to patron.

Usherettes wore "flashes."

Here's a tip. Front of house staff often receive a number of queries from patrons. Miss Bradford told all the staff to add to any reply: ". . . and we are showing 'Hollywood Canteen' next week."

There were several outside tie-ups, including a valuable one with the Y.M.C.A.

Arrows were posted, pointing the way to the "Canteen."

I told you about Miss Bradford's inside display a couple of weeks ago. Good work, Miss Bradford!

In Advance

IT is always a good thing to start your publicity for a film as early as possible. Harry Murray of the Odeon, Scarborough, has got off to a good start for Eagle-Lion's "Henry V."

His foyer is decorated with shields and banners, special poster display, the Agincourt battle positions, and an old English scroll has been prepared, advising patrons that the film will be shown on August 13.

Within the next few days Murray is going to put up the main part of his display.

Name the Stars

FILM fans love contests which concern films. Miss A. E. Long of the Rembrandt (A.B.C.) did the right thing to put over Warner's "Hollywood Canteen."

She had a detailed foyer display advertising the film which incorporated photographs of the 64 stars in the film. Patrons were asked to name the stars.

That was a good idea. Let's hear about some more of your advertising campaigns, Miss Long.

Independent's Idea

HERE'S an independent with a good idea. L. McCollin of the Tower Cinemas, Launceston, describes how he makes use of odd pieces of silver paper and coloured gelatine.

On top of the silver paper he places cardboard letters, spelling the film title. Over the letters and silver paper he places a sheet of gelatine.

It sounds uninteresting, but try it for yourself. The result is most effective, especially if the poster is displayed in a brightly lit foyer.

Beginning with "L"

A COMPETITION was devised for "Laura" (20th-Fox) by Anthony O'Brien of the Wardona Cinema, Swanscombe.

About two weeks before the playdate he placed in shops and posted up near 'bus stops single crown posters worded "Wanted for Murder! Look out for 'Laura.'"

One week before the playdate he used single crowns beside the first poster, worded: "Meet 'Laura,' dangerous but beautiful, visiting the Wardona Cinema, Swanscombe."

In the vestibule he placed a large poster inviting people to send in a list of girls' Christian names commencing with the letter "L," those sending the list of most names would be given free seats to see "Laura."

A Welcome Guest

ONE film which lends itself to good publicity is United Artist's "Guest in the House." Maurice Zand, of the Odeon, Burnley, had a useful campaign for this film.

Burnley residents saw, three days before Election Day, posters, 'bus cards, screen slides and newspaper advertisements asking the electorate to decide "Who will be our guest in the house?" and backing up the query with a contest for which prizes of free tickets were offered to the three people who most nearly forecast the number of votes cast for the two local candidates.

Zand was able to bring the stunt to the electors in the best possible way by getting the permission of both candidates to put several posters round their eve of election mass meetings.

The most valuable part of the stunt, however, was the fact that it did not end on election day. As no results would be disclosed for three weeks, patrons were given till Thursday, July 12, to send in their forecasts.

CLAUDETTE COLBERT * JENNIFER JONES * JOSEPH COTTEN
SHIRLEY TEMPLE * MONTY WOOLLEY * LIONEL BARRYMORE * ROBERT WALKER
SINCE YOU WENT AWAY
SHOWING AT
TO ALL READERS OF OUR FORCES NOW RETURNED
Greetings
A GREATEST FILM SINCE YOU WENT AWAY
SINCE YOU WENT AWAY
1945
DON'T MISS THE MOST TENDER AND SINCERE STORY EVER TOLD
HILTON

A simple and eye-catching display devised by a regular reader, E. V. Walls of the Clifton, Great Barr, Birmingham, for United Artists' SINCE YOU WENT AWAY and, (left), One of several tie-ups with hairdressers arranged by Edward Tyson of the Lonsdale (A.B.C.), Carlisle, to put over Paramount's HERE COME THE WAVES

Pit Contest

GOOD work is being done by Newcastle managers. This is how Leslie Shawcross of the Gaumont Queen's put over Columbia's "A Song to Remember."

He invited local coal pits to take part in a music contest, offering £10 and a trailer souvenir as prizes. Each pit had to enter a pianist in a "Music of Chopin Contest." The judging took place in the kinema during the run of the film.

Cut-out Competition

SEVERAL managers have set up cocktail counters in their foyers to advertise Warner's "Hollywood Canteen," but F. C. Harper got away from this angle with his vestibule display for the film at the Putney Regal (A.B.C.).

Instead, he made a three-'plane cut-out model showing a riverside skyline of skyscrapers against a black background studded with 25 glittering stars of varying sizes.

Each star consisted of a portrait photo mounted on diamanté-sprayed card.

A month before the picture opened he announced a competition with a slide: "Can you name these 25 stars?" and offered prizes of free seats to the winners. This brought crowds of people to look at the 20-ft. wide model, which was fastened to the balustrade fronting the circle lounge.

Of the 100 entries received, six were correct.

Harper pays tribute to his assistant, R. L. Purnell, and to "Pop" Medley, chief projectionist, for their help.

In addition, Harper had tie-ups with two local chain stores, which provided window displays in the main street. He persuaded the owner of an amusement arcade to place a couple of records of musical hits from the film in the "juke box" with appropriate announcements.

Beauty Parade

MANAGER of the Odeon, Camberwell, M. Wright, is out to prove that London girls are as good looking as Hollywood film stars, and starting this week, he is running a beauty contest to prove it.

"I shall select the best 24 of the entries sent in," he tells me. "The public will be the judges. I could get a film star down, but she could only give her individual opinion. It is far better for the public to decide who is the best-looking girl."

The first prize is £5, plus a 4½ guinea perm by a local hairdresser. The second prize will be £3, and the third, £2.

A beauty parade is a sure way of attracting an audience—and so are prizes!

Commodore Canteen

NAT GROSSMAN, manager of the Hammersmith Commodore (A.B.C.), sends in particulars of the display he made for Warner's "Hollywood Canteen" with the help of the London Co-operative Society, who allowed him to fill one of their main windows with a varied assortment of posters, star portraits, streamers and a set of menu cards.

On the cards, the food was represented by some of the 62 players featured in the film.

Sandwichmen Again

HERE'S another showman who should be a member of the KINE. Company. He is S. Springfield of the Capitol (A.B.C.), Forest Hill.

Sandwichmen haven't been seen in Forest Hill during the war. Like every

J. ROWLAND SALES LTD.
LEASE FOR SALE.
1,000 Seater — Playing to excellent business.
Densely populated area near London.
18 years unexpired Lease. PRICE £8,000
Write: J. ROWLAND SALES LTD.,
Cinema and Theatre Estate Agents and Valuers,
FARADAY HOUSE, 8-10, CHARING CROSS RD., LONDON, W.C.2
Tel. Nos.: TEM. 9710 & 9719.

The Showman On :—

HAVING A HOLIDAY: CORRECT WAY TO TIE-UP: "FIFTH CHAIR" STUNTS

other town, the men have been too busy on other jobs in war time.

Springfield was able to engage several sandwichmen to exploit "Hollywood Canteen" (Warner). That's a good point.

Because of their sudden reappearance on the streets again, the posters for "Hotel Berlin" were doubtless seen by a large number of people.

In the foyer, Springfield put up a "canteen" display over an unused pay-box. Further, the usherettes wore special military hats for the occasion.

Lost—Found

BRIGHT ideas are always coming from E. W. Cross of the Kemble (A.B.C.), Hereford. He had a good stunt to interest people in "Janie" (Warner).

Cross had posters placed in key parts of the town, reading: "Lost. Has anyone seen Janie?" Later, a week before playdate, he put another poster at the side of each of these, reading: "Found. Janie, with Joyce Reynolds, at the Kemble."

On Holiday

WHEN you go on holiday it is good to know that your assistant manager will carry on adequately in your absence.

That's the case of our old friend W. Prescott of the Savoy (A.B.C.), St. Helens.

In his absence on holiday, assistant manager John M. Kenny sends me particulars of a foyer display for Columbia's "To-night and Every Night."

The background to a stage set-piece in miniature is a London "blitz." It looks most effective.

Dinner for All

QUITE an unusual sight was seen in the streets of Peterborough when E. P. Hills of the Princess arranged a tie-up with the local cattle market authorities for "Sunday Dinner for a Soldier" (20th-Fox). Ninety-seven bullocks had been allocated for Sunday joints in other towns, and on being driven to the station cattle docks two men walked in front of the herd carrying a banner (8 ft. by 4 ft.), "We beasts of the field will have given our life for someone's Sunday dinner by the time you lucky people are seeing 'Sunday Dinner for a Soldier' at the Princess Cinema."

Fifth Chair?

HERE'S another entry for United Artists' "Fifth Chair" contest from P. Farmer of the Odeon, West Wickham.

He had a number of hanging cards painted and displayed in local hotels

These read: "Gentlemen, who's in the chair? Jack Benny is in 'The Fifth Chair' at the Odeon, next week."

Bargain Work

IN addition to usual Press advertising and a front-of-house display, S. B. Charman of the Odeon, Sudbury, had two window tie-ups for U.A.'s "Fifth Chair."

C. A. Tooth's display at the Odeon, St. Albans, for United Artists' THE WAY TO THE STARS; and (left) This is how G.F.D. advertises its product in Filmland's capital, Wardour Street.

The first tie-up was a card in a window display of small advertisements. This read: "Bargain. 'The Fifth Chair,' plus a thousand laughs at the Odeon."

Charman also tied-up with a local hairdresser. The angle was: "Any damage done to your hair by this funniest film can be remedied by our new hair wave."

Save a Copper

THIS is how a shop tie-up should be arranged so that the "tie-up" carries on to the theme of the film.

It was devised by Mrs. R. Kitchen of the New Central, Eastbourne.

She put up a display of stills in a local shop window, together with the notice: "Shop here and save a copper to be able to see 'Spare a Copper.'"

Good work!

Showmanship Flashes

HERE are other showmen who earn a mention for their efforts. Credit goes this week to:—

E. B. Owen of the Regal (A.B.C.), Purley, whose assistant had novel publicity on his car for Warner's "Experiment Perilous."

John Bee of the Gaumont, Worcester, for running a preview for "Since You Went Away" (U.A.).

J. Cooklin of the Coliseum (G.-B.), Burslem, who held a Dinah Shore singing contest to put over "Belle of the Yukon" (RKO).

G. Fishwick of the Public Hall (A.B.C.), Carlisle, who ran a contest for a local ex-Service club to put over Warner's "Shine On Harvest Moon."

S. E. Robinson of the Regent (Odeon), Hinckley, for running a Service matinée for "Together Again."

H. Adams of the Odeon, Guildford, who made use of a colourful banner to exploit forthcoming attractions.

Charles Smith of the Odeon, Harrogate, for a useful foyer display for "Blithe Spirit" (G.F.D.).

Free Gifts

A LOCAL hospital benefited from a model in the foyer of the Birks Cinema, Aberfeldy, put there by A. E. Walker for "My Ain Folk" (Butcher).

Further credit goes to:—

C. G. Maugold of the Savoy, Enfield, who had a good foyer display for Warner's "To Have and Have Not."

Harold G. Smith of the Odeon, Harlesden, for using arrows to show "The Way to the Stars" (U.A.).

A. H. Stobie of the Gaumont, Chadwell Heath, who made use of a humorous poster to put over U.A.'s "The Fifth Chair."

C. A. Tooth of the Odeon, St. Albans, for his attractive display for "The Way to the Stars" (U.A.).

A. J. Burl of the Odeon, Gateshead, who had a useful display for "Blithe Spirit" (G.F.D.).

W. R. Miller of the Odeon, Golders Green, for the way he arranged a window display for U.A.'s "The Fifth Chair."

C. Dawson of the Majestic (Odeon), Port Talbot, who put up a window display of civic interest for "Something for the Boys" (20th-Fox).

S. L. Morris of the Regal (A.B.C.), Halifax, for his display for "Hollywood Canteen" (Warner).

A miniature stage put up in the foyer of the Savoy (A.B.C.), St. Helens, by John M. Kenny, to advertise Columbia's TO-NIGHT AND EVERY NIGHT

The Showman

An invitation to Cinema Executives

"GIVE YOUR PATRONS PROGRAMME SERVICE"

NEW STYLE PROGRAMME PUBLISHERS

for particulars contact

PYRAMID PRESS

173, MARYLEBONE RD., N.W.1

PHONES: PADDINGTON 2621-2

NEW

Cinema Amplifiers!!

Limited number now available under our B.O.T. Bulk Licence; if you buy from us you need no permit.

HASTINGS-HODGKINS LTD.,

161, WARDOUR ST., W.1. Gerrard 8371

MUSIC

EDWARD O'HENRY Secretary of A.T.O. writes:

ODEON IS READY TO IMPROVE ITS KINE-ORGAN SERVICES

I AM told that John Jarratt, former assistant theatre controller, has been placed in charge of all organists working for the Odeon circuit. Although not himself a practising musician, he will supervise the preparation and presentation of organ interludes, arranging tours of the shows around the theatres.

I believe the policy will be to combine each organist and one or two vocalists or instrumentalists in a short scena to be presented with full stage and lighting effects so as to form virtually a brief variety interlude between the films.

Each scena will run for a week in each theatre and after a tour of some 13 weeks the artistes will return to the first hall on the schedule with a completely new show. In this way there will be continuity of entertainment with frequent change of programme. The organs will not be featured every week, so the public will never grow tired of musical interludes.

It's good to see that one of our large circuits is taking such an interest in the "live" interlude. The plan provides variety and visual entertainment as well as music and should enable conscientious organists to raise the musical tone of their performances.

Clever showmanship and staging will make it possible for artistes to put over highclass numbers in districts where most patrons would prefer only "swing."

*

A Forces' Organist Wants to Return

PRIOR to joining the R.A.M.C. in January, 1940, Stanley Smith was resident organist at the Regent, Leamington Spa. From the age of 19 he did relief work at the Lozells Picture House, Birmingham, and the Hippodrome (G.-B.), Nottingham.

During his Army career he has been organist for the "Services' Talent" shows at the Capitol, Cardiff, and the Odeon, Weston-super-Mare. In September, 1942, he was transferred to the entertainments branch of the Southern Command, and a few months prior to "D"-Day he was engaged as pianist in Southern Command's "Command Performance," which gave three shows a day to the invasion troops at a camp in Southern England.

During this time they gave the show to over 30,000 men.

"I am very keen and looking forward to my return to the organ in the near future," Smith tells me.

*

Shall I Use Mike or Slides?

A PROBLEM which faces most organists when they begin their careers is whether to rely upon slides and Brenograph effects where available to accompany and explain interludes or to use the microphone for personal comments between the items.

Some performers lack the "personality" so essential when using a "mike." I think spoken commentaries have a stronger appeal to audiences than the smartest of slide announcement.

One organist who uses a "mike" is

James Whitebread is playing at the Metropole (G.B.), Victoria, London

Elise Granados of the Enfield Savoy (A.B.C.).

"I use the microphone whenever possible," she told me, "because it brings me so closely into contact with the public. I can tell them about the tunes I am playing and make my performance so much more interesting than if I merely sat at the console while a succession of slides was flashed on the screen. People like to hear your voice and feel that you are a human being as well as an organist. Without this personal touch one might just as well be a gramophone record!"

To organists who are shy of public speaking, therefore, or feel that they lack the right approach, I would say: Don't be nervous; try to think of the listeners as the family next door or round the corner and talk to them as you would your neighbours.

*

Looking Ahead

FOR months past Terence Casey, resident organist at the Trocadero, Elephant and Castle, has been featuring the thousands of request tunes received from men serving abroad. This kind of thing could grow a bit monotonous, so, in collaboration with P. A. Fowler, general manager, and the technical staff of the theatre, he has found a new way of putting over this very popular item in the programmes.

An impression is thrown on the kinema screen of the cathode-ray tube of a television receiver. Casey then announces the name of the soldier whose tune he is going to play, and, after a bit of "hesitation," as if an amateur were tuning the set, the man's face appears on the screen against the television effect.

Fowler hands laurels to chief projectionist Stan Place, chief engineer Ben Whessell, and stage manager Johnny Almond for their good work in putting over a rather difficult show.

*

CLEM UNDERHILL has been guest organist at the Plaza, Worthing, for ten weeks.

His last interlude was a pot-pourri based on the most frequent requests he has received. These included "Warsaw Concerto," "I'll See You Again," "I'll Walk Alone," "I'll Walk Beside You," "Together," and "Love's Old Sweet Song," in which Doris Arnold's recording was introduced.

Clem, who started as an orchestral pianist in silent days, is a Jerseyman and worked at "West's" in Jersey. He studied piano and organ under a Leipsic Conservatoire professor and later training came from Madame Levinskya of Moscow Conservatoire.

As the war in Europe was nearing its end, Gaumont-British organised a "Song of Victory" contest. This contest was won by a patron of the Gaumont Palace, Derby. The manager, R. Todd, has made this tie-up with the published song in his foyer. It's a number that G.B. kine-organists can include in their interludes!

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR AUGUST 20 RELEASES

ADVENTURES OF KITTY O'DAY (Pathé)

CERT. A. Length 5,653 ft. Reviewed in KINE. May 31.
STARS.—Jean Parker, Peter Cookson and Tim Ryan.
ATMOSPHERE.—Comedy crime drama, covering wild escapades of scatterbrain telephone operator, who impetuously dons the mantle of Sherlock Holmes.
ORGAN.—"Phil the Fluter's Ball." (Keith Prowse).
NON-SYNC.—As organ, on Columbia F.B.2703.

DANGEROUS PASSAGE (Paramount)

CERT. A. Length 5,544 ft. Reviewed in KINE. March 8,.
STARS.—Robert Lowery, Phyllis Brooks and Charles Arnt.
ATMOSPHERE. — Scrappy melodrama, dealing with the round-up of a ruthless gang engaged in the sabotage of ships for the insurance money.
ORGAN. — "Norwegian Rhapsody" (Svendsen), Hawkes.
NON-SYNC.—"Dramatic Tension" (Ancliffe), recorded on Bosworth's B.C. 1041.

'FRISCO SAL (G.F.D.)

CERT. A. Length 8,479 ft. Reviewed in KINE. June 7.
STARS.—Susanna Foster, Turhan Bey and Alan Curtis.
ATMOSPHERE.—Period romantic musical melodrama, covering a pretty singer's quest for her long-lost brother, last seen at San Francisco's tough Barbary Coast.
ORGAN.—"Gay Nineties" (Francis and Day).
NON-SYNC.—As organ, recorded on H.M.V. B.4197.

A GUY, A GAL AND A PAL (Columbia)

CERT. U. Length 5,618 ft. Reviewed in KINE. May 31.
STARS.—Ross Hunter, Lynn Merrick and Ted Donaldson.
ATMOSPHERE.—Happy-Go-Lucky comedy-drama. Built on the "It Happened One Night" lines. The plot is unadulterated make-believe, but it gets round and is quite well acted.
ORGAN.—"The Very Thought of You" (Chappell).
NON-SYNC.—As organ, recorded on H.M.V. B.9180.

ALL PROJECTION EQUIPMENT OVERHAULED
INSTALLATIONS, EQUIPMENT SUPPLIED
16 mm. REPAIRS and CONVERSIONS A SPECIALITY
W. A. PUSEY 122, WARDOUR ST., LONDON W.1. Phone: GERrard 7641

MIRROR PROTECTORS
For practically all makes of Arc Lamps
12" to 14" ... 31/6 each
8" to 10" ... 22/6 each
With our Protectors, Mirrors last three times as long
COWAN MIRROR PROTECTOR CO. LTD.
49, FRITH STREET, LONDON, W.1.
Telephone: Gerrard 5457

FOSTERS (CURTAINS) LIMITED OF NOTTINGHAM
Ltd
FOR CINEMA DECORATIONS AND CURTAINS
375, WESTDALE LANE WEST
TELEPHONE 6047 FRED A. FOSTER MANAGING DIRECTOR

TRADE SHOW OFFERS—JULY, 1945

Title.	Renter.	Running time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
*After You, Mr. Dickens	New Realm ...	34 min.	U	3,110 ft.	Frederick Allen	Handy fill-up for family and juvenile audiences ...	July 26, 1945	Sept. 17, 1945
*Big City, The	Federated ...	40 min.	U	3,646 ft.	Ronnie Waldman, Doris Arnold	Capital featurette. Great for the family	July 12, 1945	Sept. 10, 1945
Blood on the Sun ...	United Artists	93 min.	A	8,476 ft.	James Cagney, Sylvia Sidney ...	Capital thick-ear for the masses. Should not harm youngsters	July 19, 1945	Aug. 27, 1945
*Broad Fourteens, The...	Anglo-American	35 min.	U	3,136 ft.	Officers and Men of the Light Coastal Forces	Dignified feature quota fill-up. Good for youngsters	July 26, 1945	Not Fixed
Captain Eddie	20th Century-Fox	108 min.	U	9,675 ft.	Fred MacMurray, Lynn Bari ...	Moderate star booking. May appeal to youngsters	July 26, 1945	Not Fixed
Escape in the Fog ...	Columbia ...	62 min.	A	5,645 ft.	Nina Foch, William Wright ...	Reliable "thick ear" for the industrial element. Safe for youngsters	July 26, 1945	Not Fixed
Fortune Hunter ...	Columbia ...	66 min.	U	5,965 ft.	Rosemary Lane, Tom Tyler ...	Acceptable second. Good for youngsters	July 26, 1945	Not Fixed
Hidden Eye, The ...	M-G-M... ...	69 min.	A	6,229 ft.	Edward Arnold, Frances Rafferty	Good average "programmer." Safe for youngsters	July 12, 1945	Sept. 3, 1945
*Johnny Frenchman ...	Eagle-Lion ...	112 min.	U	10,019 ft.	Francoise Rosay, Patricia Roc	Pretentious quota booking. Nothing to harm youngsters	July 12, 1945	Not Fixed
Junior Miss	20th Century-Fox	93 min.	U	8,308 ft.	Peggy Ann Garner, Michael Dunne	Excellent general booking. Great for the family	July 19, 1945	Sept. 3, 1945
On Borrowed Time ...	M-G-M... ...	99 min.	A	8,885 ft.	Lionel Barrymore, Bobs Watson	Outstanding booking for good and high-class halls. Hardly suitable for children	July 5, 1945	Not Fixed
One Against Seven ...	Columbia ...	90 min.	A	8,104 ft.	Paul Muni, Marguerite Chapman	Moderate title and star booking. Hardly suitable for youngsters	July 26, 1945	Not Fixed
*Our Country	Film Traders,	45 min.	U	4,500 ft..	——	Length and quota ticket together with picturesque news make it a good general booking. O.K. for juveniles	July 5, 1945	Not Fixed
Passport to Suez ...	Columbia ...	72 min.	A	6,477 ft.	Warren William, Ann Savage...	Good average programmer. Safe for youngsters	July 26, 1945	July 30, 1945
Senorita from the West	G.F.D.-Universal	63 min.	U	5,646 ft.	Allan Jones, Bonita Granville...	Very good second. Just right for the family ...	July 26, 1945	Aug. 6, 1945
*†Steel	20th Century-Fox	33 min.	U	3,017 ft.	Commentary by John Laurie...	Outstanding featurette. Good for youngsters ...	July 5, 1945	Not Fixed
Ten Little Niggers ...	20th Century-Fox	97 min.	A	8,730 ft.	Barry Fitzgerald, Louis Hayward	Excellent "chiller" for all types of audience. Safe for youngsters	July 26, 1945	Not Fixed
Twice Blessed	M-G-M ...	76 min.	A	6,820 ft.	Preston Foster, Gail Patrick ...	Reliable comedy second forthe masses and family	July 5, 1945	Not Fixed
Woman in Green, The	G.F.D.-Universal	68 min.	A	6,094 ft.	Hilary Brooke, Basil Rathbone	Attractive general "programmer." Nothing to harm youngsters	July 19, 1945	Aug. 20, 1945

REISSUES

*Calling All Stars ...	Renown ...	78 min.	U	7,100 ft.	Ambrose and Orchestra and all Star Variety Artistes.	Bright and timely reissue for all classes. Great for the family	July 19, 1945	Floating
Firefly, The	M-G-M ...	136 min.	U	11,520 ft.	Jeanette MacDonald, Allan Jones	Tuneful and spectacular revival with obvious popular angles. Nothing to harm youngsters	July 26, 1945	Aug. 27, 1945
*Gaunt Stranger, The	Renown ...	74 min.	A	6,631 ft.	Alexander Knox, Patricia Roc	Capital title, star and author revival. Nothing to harm youngsters	July 19, 1945	Floating
Grande Illusion, La ...	Film Traders ...	100 min.	A	9,900 ft.	Jean Gabin, Pierre Fresnay ...	Excellent specialised hall booking	July 26, 1945	Immediate
Hara-Kiri	Renown ...	69 min.	A	6,282 ft.	Charles Boyer, Merle Oberon ...	Reliable title and star revival for the industrial masses. Hardly suitable for youngsters	July 12, 1945	Floating
*I See Ice...	Equity ...	82 min.	U	7,348 ft.	George Formby, Kay Walsh ...	Capital reissue for the masses, sticks and juveniles	July 26, 1945	Not Fixed
Real Glory, The ...	New Realm ...	95 min.	A	8,650 ft.	Gary Cooper, Andrea Leeds ...	Very good reissue. Safe for youngsters	July 26, 1945	Floating
Splendour	Grand National	76 min.	A	6,971 ft.	Miriam Hopkins, Joel McCrea...	Good popular booking with feminine appeal	July 26, 1945	Floating
Treachery Within ...	Renown ...	93 min.	A	8,436 ft.	Victor Francen, Vera Korene...	Out-of-the-rut reissue. Safe for youngsters ...	July 19, 1945	Floating

(Originally entitled "Double Crime Sur La Ligne Maginot")

WHAT'S RELEASED IN AUG., 1945

Date.	Title.	Renter.	Reg. No.	Stars.	Running Time. Min.	Certificate.	Length Feet.	"Kine." Review Date.
AUG. 6	**I'll Be Seeing You**	United Artists	F. 8393	Ginger Rogers, Joseph Cotten	85	A	7,669	June 21, 1945
"	**I'm From Arkansas**	Pathe	F. 8321	Slim Summerville, Iris Adrian	62	U	5,590	May 31, 1945
"	**Last Gangster, The**	20th Century-Fox	F. 8339	Preston Foster, Victor McLaglen	66	A	5,878	June 7, 1945
"	**†National Velvet**	M-G-M	F. 8065	Elizabeth Taylor, Mickey Rooney	123	U	11,088	Mar. 15, 1945
"	**†Salome, Where She Danced**	G.F.D.-Universal	F. 8380	Yvonne de Carlo, Rod Cameron	91	A	8,165	June 28, 1945
"	**Senorita from the West**	G.F.D.-Universal	F. 8422	Allan Jones, Bonita Granville	63	U	5,646	July 26, 1945
AUG. 13	**Man Called Sullivan, A**	United Artists	F. 8325	Greg McClure, Linda Darnell	96	A	8,725	June 7, 1945
"	**Million Dollar Kid**	Pathe	F. 8319	East Side Kids	65	U	5,828	May 24, 1945
"	**†Princess and the Pirate, The**	RKO-Radio	F. 8021	Bob Hope, Virginia Mayo	94	A	8,458	Feb. 15, 1945
"	**Song of the Sarong**	G.F.D.-Universal	F. 8353	Nancy Kelly, William Gargan	65	A	5,821	June 7, 1945
"	***Waltz Time**	Anglo-American	Br./Dr. 8413	Carol Raye, Peter Graves	99	A	8,944	June 28, 1945
"	**Youth on Trial**	Columbia	F. 8371	Cora Sue Collins, David Reed	58	A	5,287	June 14, 1945
AUG. 20	**Adventures of Kitty O'Day**	Pathe	F. 8318	Jean Parker, Peter Cookson	62	A	5,653	May 31, 1945
"	**Dangerous Passage**	Paramount	F. 8059	Robert Lowry, Phyllis Brooks	62	A	5,569	Mar. 8, 1945
"	**†Diamond Horseshoe**	20th Century-Fox	F. 8395	Betty Grable, Dick Haymes	105	U	9,396	June 21, 1945
"	**'Frisco Sal**	G.F.D.-Universal	F. 8309	Susanna Foster, Turhan Bey	94	A	8,479	June 7, 1945
"	**Guy, a Gal, and a Pal, A**	Columbia	F. 8287	Ross Hunter, Lynn Merrick	62	U	5,618	May 31, 1945
"	**Woman in Green, The**	G.F.D.-Universal	F. 8423	Basil Rathbone, Nigel Bruce	68	A	6,091	July 19, 1945
AUG. 27	**Affairs of Susan, The**	Paramount	F. 8269	Joan Fontaine, George Brent	110	A	9,898	May 24, 1945
"	**Blonde Ransom**	G.F.D.-Universal	F. 8381	Virginia Grey, Donald Cook	68	A	6,129	June 28, 1945
"	**Blood on the Sun**	United Artists	F. 8420	James Cagney, Sylvia Sidney	93	A	8,476	July 19, 1945
"	**Conspirators, The**	Warner	F. 7937	Paul Henreid, Hedy Lamarr	101	A	9,108	Jan. 25, 1945

REISSUE

Date.	Title.	Renter.	Reg. No.	Stars.	Running Time. Min.	Certificate.	Length Feet.	"Kine." Review Date.
AUG. 27	**Firefly, The**	M-G-M	F. 15259	Jeanette MacDonald, Allan Jones	136	U	11,520	July 26, 1945

*** A British Picture. † In Colour.**

Treachery Within ... Renown ... 85 min.
(Originally entitled "Double Crime Sur La Ligne Maginot")

London Trade Show Diary

Wednesday

Son of Lassie
(M-G-M)

Own Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Roddy McDowell, Elizabeth Taylor, Donald Crisp and Nigel Bruce. **Director:** S. Sylvan Simon.

Ever since the success of the Technicolor version of Eric Knight's story, "Lassie Come Home," people have awaited another "Lassie" story. In "Son of Lassie," also in Technicolor, the screen play and original story by Jeanne Bartlett are based on some of the characters from the novel.

The boy and girl seen in "Lassie Come Home" have grown up in "Son of Lassie," and Peter Lawford and June Lockhart take the place (as they did in "The White Cliffs of Dover") of Roddy McDowell and Elizabeth Taylor. Of the original cast, Donald Crisp and Nigel Bruce are again reunited.

Brighton Strangler
(RKO-Radio)

Rialto. 10.30 a.m.
Cast: John Loder, June Duprez, Michael St. Angel, Miles Mander, Rose Hobart, Gilbert Emery, Rex Evans, Matthew Boulton. **Director:** Max Nosseck.

How an actor, portraying a strangler in a successful London play, turns strangler in real life is told in "The Brighton Strangler."

When the actor is buried beneath debris after the theatre has been "blitzed," his mind is affected and he takes the character he has been playing and creates a reign of terror.

He visits Brighton and, under the cloak of his friendship for a young W.A.A.F. officer, successfully covers his tracks after he murders the Mayor of Brighton and the Chief Inspector of Police.

June Duprez is the girl in the story and John Loder plays the strangler.

Thursday

The Master Race
(RKO-Radio)

Studio One. 10.30 a.m.
Cast: George Coulouris, Stanley Ridges, Osa Massen, Nancy Gates, Carl Esmond. **Director:** Herbert J. Biberman.

Produced by Edward A. Golden, who was responsible for "Hitler's Children," "The Master Race" brings to the screen the vital problem of controlling the Nazis now that they have surrendered to the Allied Nations.

It shows how Germany's surrender may be utilised by the Germans to plan their next attempt at world conquest through their own secret rearming, while they disrupt all other countries.

George Coulouris, Stanley Ridges, Carl Esmond, Nancy Gates and Osa Massen have the leading rôles.

Friday

Pan Americana
(RKO-Radio)

Rialto. 10.30 a.m.
Cast: Philip Terry, Audrey Long, Robert Benchley, Eve Arden. **Director:** John H. Auer.

A quartette of representatives for a New York magazine make a flying tour of Central and South America to choose from among the beauties of each country a girl to be "Miss Pan-America" at an elaborate revue to be staged in America.

In this large-scale musical many famous stage and screen stars are featured in speciality acts.

Marc Cramer, Ernest Truex and Isabelita have important rôles in this picture which was produced and directed by John H. Auer.

LONDON AND PROVINCIAL TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert
		LONDON.				
Wed., Aug. 8	10.30 a.m. & 2.30 p.m.	Own Theatre ...	Son of Lassie	M-G-M	Peter Lawford	—
,, ,, 8	10.30 a.m.	Rialto	The Brighton Strangler	RKO-Radio ...	John Loder	—
Thur., ,, 9	10.30 a.m.	Studio One ...	The Master Race	RKO-Radio ...	———	—
Fri., ,, 10	10.30 a.m.	Rialto	Pan Americana	RKO-Radio ...	———	—
		BIRMINGHAM.				
Wed., Aug. 8	10.30 a.m.	Futurist	The Cheaters	British Lion ...	Joseph Schildkraut ...	—
Thur., ,, 9	10.30 a.m.	Futurist	Don Juan Quilligan	20th Century-Fox	William Bendix ...	—
,, ,, 9	10.30 a.m.	Scala	The True Glory	Warner	———	—
Fri., ,, 10	10.30 a.m.	Futurist ...	Son of Lassie	M-G-M	Peter Lawford ...	—
		CARDIFF.				
Tues., Aug. 7	10.45 a.m.	Odeon	Ten Little Niggers...	20th Century-Fox	Barry Fitzgerald ...	A
,, ,, 7	10.45 a.m.	Park Hall ...	The Woman in Green	G.F.D.	Basil Rathbone ...	A
,, ,, 7	10.30 a.m.	Olympia	Week-end at the Waldorf ...	M-G-M	Ginger Rogers ...	—
Wed., ,, 8	10.45 a.m.	Park Hall ...	Identity Unknown	British Lion ...	Richard Arlen ...	A
Thur., ,, 9	10.45 a.m.	Olympia	Hitch-hike to Happiness	British Lion ...	Al Pearce	U
Fri., ,, 10	10.45 a.m.	Empire	Don Juan Quilligan	20th Century-Fox	William Bendix ...	—
,, ,, 10	10.30 a.m.	Park Hall ...	The True Glory	Warner	———	—
,, ,, 10	10.30 a.m.	Olympia	The Cheaters	British Lion ...	Joseph Schildkraut	—
		GLASGOW.				
Wed., ,, 8	10.45 a.m.	Regal	A Sporting Chance	British Lion ...	Jane Randolph ...	A
Thur., ,, 9	10.45 a.m.	Playhouse ...	The True Glory	Warner	———	—
,, ,, 9	10.45 a.m.	Regal	Identity Unknown	British Lion ...	Richard Arlen ...	A
Fri., ,, 10	10.45 a.m.	Regal	Hitch-hike to Happiness	British Lion ...	Al Pearce	U
,, ,, 10	10.45 a.m.	Cosmo	Son of Lassie	M-G-M	Peter Lawford ...	—
		LEEDS.				
Wed., Aug. 8	10.30 a.m.	Tower	The Cheaters	British Lion ...	Joseph Schildkraut ...	—
Thur., ,, 9	10.30 a.m.	Ritz	The True Glory	Warner	———	
,, ,, 9	10.15 a.m.	Tower	Week-end at the Waldorf ...	M-G-M	Ginger Rogers ...	—
Fri., ,, 10	10.30 a.m.	Tower	Junior Miss...	20th Century-Fox	Peggy Ann Garner ...	U
		LIVERPOOL.				
Wed., Aug. 8	11 a.m.	Own Theatre ...	Don Juan Quilligan	20th Century-Fox	William Bendix ...	—
,, ,, 8	10.30 a.m.	Forum	The Cheaters	British Lion ...	Joseph Schildkraut ...	—
Thur., ,, 9	10.45 a.m.	Forum	The True Glory	Warner	———	—
Fri., ,, 10	10.45 a.m.	Scala	Gaunt Stranger	Renown	Alexander Knox ...	A
,, ,, 10	11 a.m.	Own Theatre ...	Ten Little Niggers	20th Century-Fox	Barry Fitzgerald ...	A
,, ,, 10	10.45 a.m.	Forum	Son of Lassie	M-G-M	Peter Lawford ...	—
		MANCHESTER.				
Wed., Aug. 8	10.45 a.m.	Gaiety	Identity Unknown	British Lion ...	Richard Arlen ...	A
,, ,, 8	10.15 a.m.	Theatre Royal ...	Week-end at the Waldorf ...	M-G-M	Ginger Rogers ...	—
Thur., ,, 9	10.45 a.m. & 2.15 p.m.	Private Theatre...	The True Glory	Warner	———	U
,, ,, 9	10.45 a.m.	New Oxford ...	Hitch-hike to Happiness	British Lion ...	Al Pearce	—
,, ,, 9	10.45 a.m.	Gaiety	Calling All Stars	Renown	———	A
Fri., ,, 10	10.45 a.m.	Theatre Royal ...	Ten Little Niggers	20th Century-Fox	Barry Fitzgerald ...	A
,, ,, 10	10.45 a.m.	Gaiety	The Cheaters	British Lion ...	Joseph Schildkraut ...	—
		NEWCASTLE.				
Tues., Aug. 7	10.45 a.m.	Own Theatre ...	Ten Little Niggers	20th Century-Fox	Barry Fitzgerald ...	A
Wed., ,, 8	10.45 a.m.	Essoldo	Hitch-hike to Happiness	British Lion ...	Al Pearce	U
,, ,, 8	10.30 a.m.	Haymarket ...	Week-end at the Waldorf ...	M-G-M	Ginger Rogers ...	—
Thur., ,, 9	10.30 a.m.	Haymarket ...	The True Glory	Warner	———	—
		NOTTINGHAM.				
Tues., Aug. 7	...10.15 a.m.	Carlton	Week-end at the Waldorf ...	M-G-M	Ginger Rogers ...	—
Wed., ,, 8	10.45 a.m.	Scala	X Marks the Spot	British Lion ...	Damian O'Flynn ...	A
Thur., ,, 9	10.45 a.m.	Elite	The True Glory	Warner	———	—
,, ,, 9	10.45 a.m.	Scala	Bells of Rosarita	British Lion ...	Roy Rogers	U
Fri., ,, 10	10.45 a.m.	Elite	A Sporting Chance	British Lion ...	Jane Randolph ...	A
		SHEFFIELD.				
Wed., Aug. 8	10.45 a.m.	Picture Palace ...	Identity Unknown	British Lion ...	Richard Arlen ...	A
Thur., ,, 9	10.45 a.m.	Hippodrome ...	Hitch-hike to Happiness	British Lion ...	Al Pearce	U
Fri., ,, 10	10.30 a.m.	Hippodrome ...	The True Glory	Warner	———	—
,, ,, 10	10.30 a.m.	Picture Palace ...	The Cheaters	British Lion ...	Joseph Schildkraut ...	
,, ,, 10	10.30 a.m.	Cinema House ...	Son of Lassie	M-G-M	Peter Lawford ...	

The COMPLETE KINEMANAGER

By J. H. HUTCHISON

OVER 250 PAGES THAT ANALYSE AND ADVISE ON YOUR DUTIES, RESPONSIBILITIES AND RIGHTS . .

Not a text book, but a readable and able resume of all the duties of the man already in the job and a wonderful guide to the young man aspiring to the position. Written by one of Britain's enthusiastic managers with the facility of imparting important information to others, it is worthy of a place on the bookshelf of every member of the managerial staff.

PRICE 5/4 POST FREE.

POST YOUR ORDER NOW.

ODHAMS TECHNICAL BOOK DEPARTMENT

85-93, LONG ACRE - - LONDON, W.C.2

SITUATIONS VACANT

REQUIRED immediately Manager and wife for modern kinema and café in Kent, near London; pleasant surroundings; essential that both are fully experienced.—Reference and details to Cohen and Rafer Cinemas, Wallace House, 113, Wardour Street, W.1. Gerrard 1803-4.

REQUIRED immediately, experienced Manager, modern kinema in Kent, near London; pleasant surroundings.—References and details to Cohen and Rafer Cinemas, Wallace House, 113, Wardour Street, W.1. Gerrard 1803-4.

EXPERIENCED Manager, select independent hall, N.W. London; comfortable position; permanency.—Age, details of experience, wages, apply, X., Box 864, Kinematograph Weekly.

WANTED, Kinema Managers with first-class experience; must be strict disciplinarians and have a flair for publicity in preparation for post-war highly competitive business; special consideration given to ex-Servicemen.—Write, in strict confidence, giving full details of age, experience, etc., to Steve Roberts, Star Cinemas (London), Ltd., Castleford, Yorks.

WANTED, Manager for kinema, 1,600-seater, provincial town; small circuit.—A., Box 867, Kinematograph Weekly.

CHIEF Projectionist required for medium-sized independent theatre, pleasant Devon market town; no Sundays; first-class working conditions and good wages; would consider intelligent "Second" seeking advancement.—State age, experience and salary expected, D. Box 870, Kinematograph Weekly.

FIRST and Second Operator wanted; Simplex, R.C.A.; perfectly equipped independent hall (seven-day).—State details, age, salary required and earliest date available in first letter to Mr. I. Morgan, The Green Domino, Leatherhead, Surrey.

WANTED, CHIEF OPERATOR; R.C.A.—CRESCENT, LEATHERHEAD.

CHIEF, and Second Operators required; good salary; permanent.—Apply to Mr. Chapman, Picardy Cinema, High Street, Harlesden; Mr. Wareing, at Regent Cinema, Holloway; and Mr. Walton, at King's Palace, Wimbledon; or 'Phone Liberty 4711.

WANTED, Chief Operator; W.E. sound. 'Phone or write with particulars and wage required, Percy Carter, Palace, Blandford, Dorset. Tel. 12.

CHIEF or good Second Operator wanted one week holiday relief, August or early September.—Apply, Manager, Athelstan, Malmesbury, Wilts.

CHIEF Projectionist - Electrician; R.C.A., High Fidelity, Ross equipment; comfortable permanency in modern good-class theatre.—Fullest particulars, with salary expected, to Manager, Regal Theatre, Banbury.

FIRST and Second Operator required for a Kent Coast kinema, 1,000-seater; excellent wages for those fully experienced in operating and stage work; start July.—Apply (in confidence) to S., Box 809, Kinematograph Weekly.

IS there such a person as a Reliable Operator who will care for W.E., Kalee equipment at a small independent house running six evenings and one matinée weekly?—If so, please reply, stating salary, to Regent Cinema, Coppull, near Chorley, Lancs.

WANTED, first and Second Operators, Eastern Counties.—Apply, Empire, Wisbech.

WANTED immediately, Operator; R.C.A., Kalees; independent; comfortable position.—Write, wire, 'phone, Cinema, 226, Sutton Bridge, Lincs.

RELIEF OPERATOR, ABLE TO TAKE CHARGE OF SMALL HALL; W.E. ERNEMANN; HOLIDAY-MAKERS NOT WANTED, PERMANENCY TO RIGHT MAN.—STATE EXPERIENCE AND WAGES REQUIRED, REGAL CINEMA, EASTBOURNE.

VACANCIES for Second and Third Operators; B.T.H., Kalee 11's, Monarc; no Sundays.—Apply, Manager, Austral Cinema, Harpenden.

GOOD SECOND PROJECTIONIST WANTED.—APPLY, MANAGER, PALACE, HIGH STREET, SLOUGH, BUCKS.

SECOND Operator wanted, Hippodrome, Huntingdon; evenings and one matineé only.—Apply, Manager.

SECOND Operator required; independent hall, 18 miles London; fully experienced Third would suit; good wages.—Write, giving references, age, experience, etc., to Manager, Palace, Brentwood, Essex.

FULLY experienced Café Manageress required immediately, modern kinema in Kent, near London.—References and details to Cohen and Rafer Cinemas, Wallace House, 113, Wardour Street, W.1. Gerrard 1803-4.

REQUIRED, Despatch Clerks, male and female, senior and junior; permanent positions.—Girosign, Ltd., 86-8, Wardour Street, W.1.

SITUATIONS WANTED

JOHN F. HARRISON (LATE MANAGER HIPPODROME, ACCRINGTON; MASQUE BALLROOM, BIRMINGHAM; ALEXANDRA THEATRE, WIDNES; ETC.) AT LIBERTY AUGUST 20th FOR RESIDENT MANAGERIAL POSITION; MIDLANDS PREFERRED.—ADDRESS, c/o 149, ROMAN BANK, SKEGNESS.

MANAGER, thoroughly experienced, requires position with independent company; London or Home Counties.—W., Box 863, Kinematograph Weekly.

YOUNG Man who has received 1½ years' thorough training under expert showmen now wishes to better himself, and requires post as Manager; smart appearance, energetic; some knowledge of operating; exempt; will work hard for appreciative employer.—V., Box 862, Kinematograph Weekly.

MANAGER, smart, age 36 years, 20 years' experience, well versed all branches invites offers; resigned from trade in February to open a business for self, but wishes to return.—Don McLeod, 29c, Salamander Street, Leith, Edinburgh.

MANAGER 12 years' experience, desires post immediately; Southampton or Hampshire.—Reply, Norman, 27a, Whitchurch Road, Gabalfa, Cardiff.

INDEPENDENT Exhibitors.—Experienced Manager desires change, August or Early September; seaside town or West England; interview arranged.—Offers to Z., Box 866, Kinematograph Weekly.

MANAGER (exempt), at present engaged, desires change; smart, reliable; well versed in film bookings, publicity operating.—N. Box 854, Kinematograph Weekly.

FULLY experienced Manager at liberty (also has five years' experience as an operator); thorough knowledge of any type of house; lowest £7.—Q., Box 857, Kinematograph Weekly.

ORGANIST, aged 30, Grade 3, exempt direction by National Service and Ministry of Labour, seeks post, anywhere; own library and slides.—R., Box 858, Kinematograph Weekly.

ORGANIST-ASSISTANT Manageress desires change; 15 years' kinema experience; Hertfordshire or Bedfordshire preferred.—E., Box 846, Kinematograph Weekly.

LADY seeks Secretarial post; not sales side. 89, Walmington Fold, N.12.

TO Film Companies.—Ex-theatre 'Cellist, interested in films, has written and collected a vast amount of interesting and varied screen material.—Further particulars, Fred Whitaker, 55, Castle Road, Scarborough, Yorks.

KINEMAS WANTED

KINEMA, approx. 800 capacity, in good suburban district; freehold or long lease.—Full details, B., Box 868, Kinematograph Weekly.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

WANTED to purchase, Ciné 8 professionally made films; Comedies, Nature, Documentary, etc., in good condition; private buyer; send details.—Write, "W. T.," c/o Dixons, 43, Gt. Marlborough Street, London, W.1.

Messrs.

HARRIS & GILLOW

THE ACKNOWLEDGED AGENTS, EXPERT VALUERS AND AUCTIONEERS IN THE CINEMA INDUSTRY

CINEMAS FOR SALE

£6,000—Soundly established Cinema—Essex. Seats over 700. Leasehold at low rent. Profits £3,000. Accounts available. (B.6)

£8,000—London. Seats about 500 with large site for extension. W.E. Lease 80 years at low rent. (C.14)

£10,500—Devon. No opposition. Freehold. Seats about 500. Car Park. Satisfactory profits. Recommended. (C.16)

£26,000—Will purchase a circuit of 4 Cinemas in Home Counties. All in good repair and making good profits. (D.14)

BY AUCTION

By Order of the Mortgagees.

WALHAM GREEN—Granville Theatre. Freehold. Seats about 730. Stage, Dressing Rooms and 3 Bars. Let with adjoining shops at low rent of £1,680 p.a. Early possession. For sale by Auction, SEPTEMBER 11th. Particulars and Conditions of Sale from the Auctioneers as above.

BRADFORD—The People's Palace. This property, having an extensive area and suitable for entertainment or other purpose, to be let to responsible tenant on Lease on advantageous terms. Particulars on application to the owners' Agent.

Offices:

93-95, WARDOUR STREET, LONDON, W.1

Phone: GERrard 2504 (10 lines). Grams: "Faddist, Rath," London

GEORGE PALMER
(F. G. Palmer, Prop.),
CINEMA SPECIALIST,
89, WARDOUR STREET,
LONDON, W.1. (GER. 4796).

LARGE STOCKS AVAILABLE OF FOLLOWING PROJECTORS:—
KALEE,
KAMM,
ROSS,
ERNEMANN, and
GAUMONT.
CARBONS,
MIRRORS,
REWINDERS,
SPOOLS,
ETC., ETC., ETC.

GEORGE PALMER
(Prop.) F. PALMER,
89, WARDOUR STREET,
LONDON, W.1.

FOR SALE AND WANTED

FOR Sale, Two Ross Projectors, complete with Morrison sound system and non-sync., all in order, and may be seen working.—Apply, Makinson, 2, Hulham Road, Exmouth, Devon.

QUANTITY of Carbons for sale consequent upon change of arcs; 9 mm. x 12 and 7 mm. x 9.—Apply, C., Box 869, Kinematograph Weekly.

ONE only latest type Ashcraft 10-in. L.I. Arc Lamp for sale; auto and hand-feed; new.—40a, Buxton Road, Luton, Beds.

THEATRE SEATS

SEATS Reconditioned and Re-covered. Wanted to purchase, Seats.—R. Bovilsky, Seating Specialist, 34, Batson Street, Glasgow, S.2.

WANTED, 200 reconditioned sprung Seats, 19 in.—State price to Empire, Wisbech.

SPECIAL NOTICE

TO CHIEFS OF STAFF.—Kinemas and Studios Personnel. Please note, we help you with your post-war employee problem at the Geoffrey Benstead Agency (licensed annually by the L.C.C.). 122, Wardour Street, W.1. 'Phones: Gerrard 7041 8110.

PATENTS

THE Proprietor of British Patent No. 506,219 for "Method and Apparatus for Measuring the Intensity of Light Rays" desires to enter into negotiations with a firm or firms for the sale of the patent, or for the grant of licences thereunder.—Further particulars may be obtained from Marks and Clerk, 57 and 58, Lincoln's Inn Fields, London, W.C.2.

TENDERS

INSTITIUID NAISIUNTA NA SCANNAN EIRE

(The National Film Institute of Ireland).

Tenders are invited for the making of a 35-mm. Black and White Sound Documentary Film on the theme "Thomas Davis—Nation Builder." The length of the completed film to be approximately 2,000 feet. The film would have to include scenes from the forthcoming Davis Centenary Celebrations.

Tenders, together with rough draft Scenario and plans for distribution of the completed film, should reach this office not later than 5 p.m. on August 15, 1945.—(Sgd.) S. O'Sullivan, Secretary, 29, Dame Street, Dublin.

MISCELLANEOUS

KINEMAS.—Smarten your Press Ads. with a new Nameblock.—J. S. Woolley Advertising Service, Prudential Chambers, Market Place, Loughborough.

E. G. TURNER

. . . supplies cinema screens

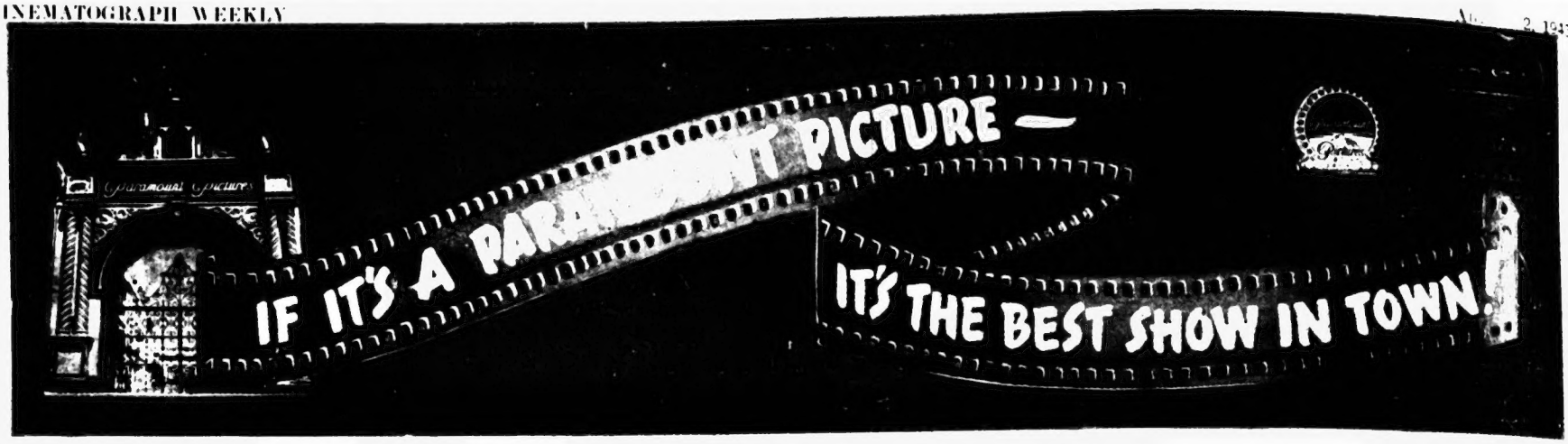
TAKING ALL RISKS

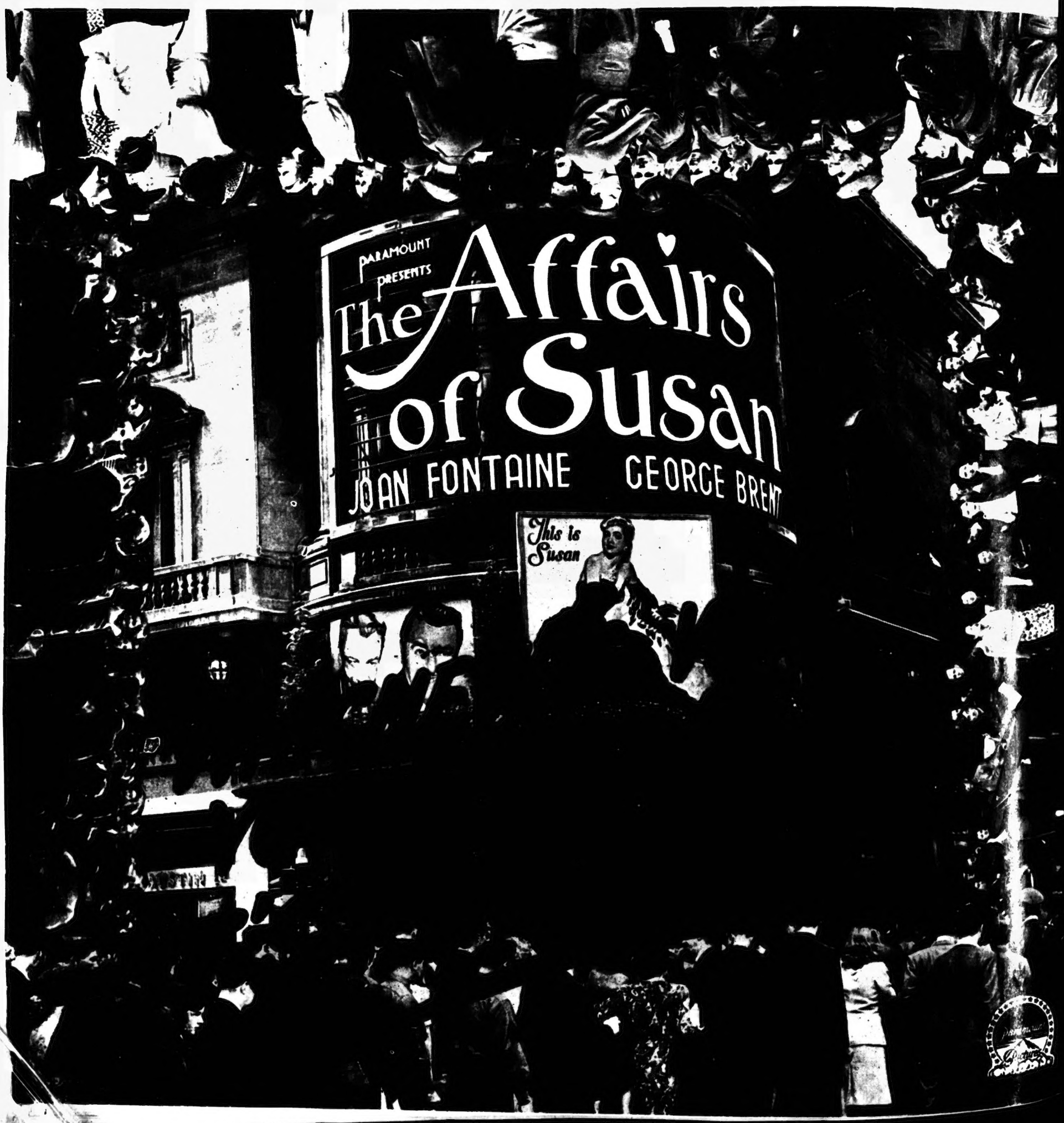
ON HIRE MAINTENANCE

43-49 Higham St., Walthamstow, E.17

Telephone: LARKSWOOD 1061-2

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.
August 2, 1945


IF IT'S A PARAMOUNT PICTURE —
IT'S THE BEST SHOW IN TOWN!


PARAMOUNT PRESENTS
The Affairs of Susan
JOAN FONTAINE
GEORGE BRENT
This is Susan